

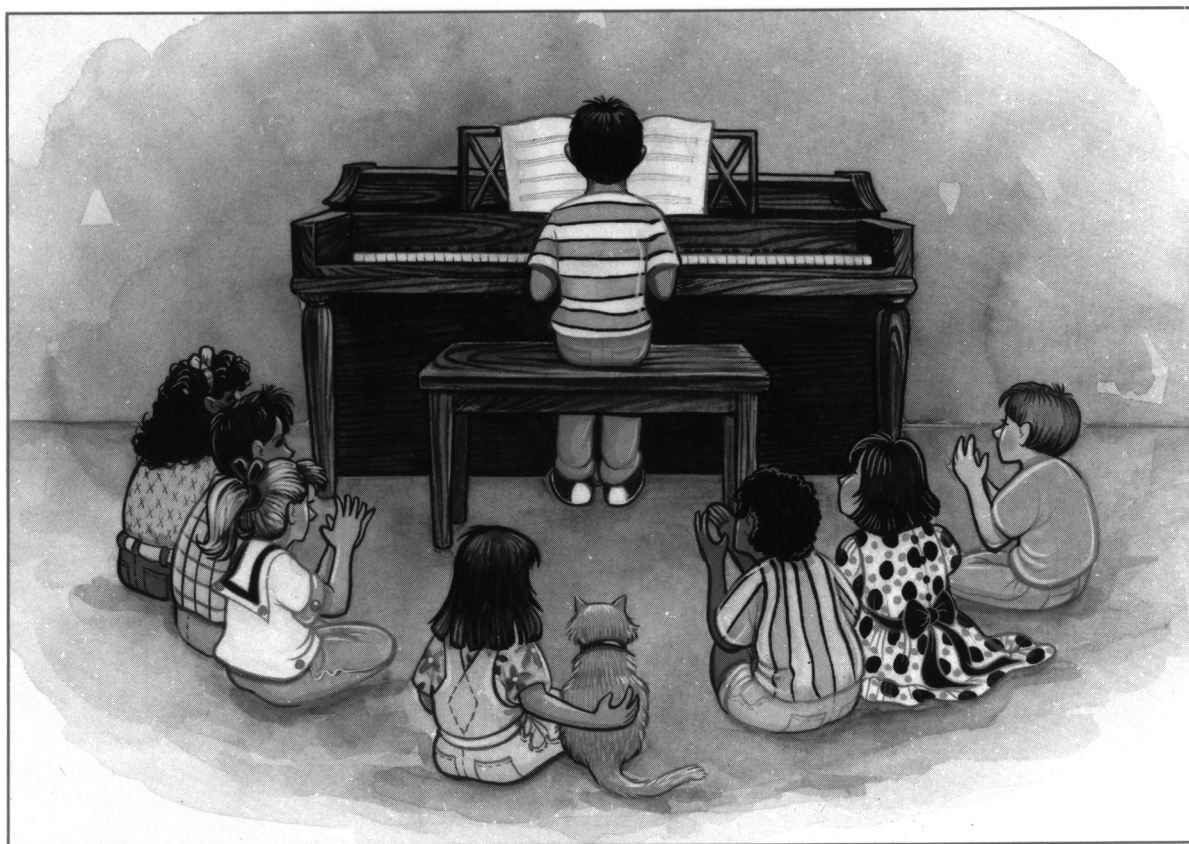
Prep Course

FOR THE YOUNG BEGINNER

Revised
Edition

Teacher's Guide

to Lesson Book • Level B



Willard A. Palmer • Morton Manus • Amanda Vick Lethco

TEACHER'S GUIDE to Prep Course Lesson Book B

TO THE TEACHER

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

FORM OF GUIDE The Guide is presented basically in outline form. The relative importance of each activity is reflected in the words used to introduce each portion of the outline, such as EMPHASIZE, SUGGESTION, IMPORTANT, OPTIONAL, etc. While such words are used to indicate the authors' judgment as to the significance of each item, everything in the book should fall into the category of suggested procedures. Each page in this guide is numbered *identically* with Lesson Book B for easy reference.

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

INTERVAL READING Continued reading by intervals is stressed in Lesson Book B. 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 at the lesson. Such interaction is valuable to the teacher in ascertaining whether specific concepts actually have been learned. Interaction is valuable to the student because such focused discussion and demonstration leads to quicker and more lasting musical development. If the student is insecure with concepts, the teacher may wish to review them.

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

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

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

THE IMPORTANCE OF SUPPLEMENTARY MATERIALS Numerous supplementary books and materials are available to coordinate with the Lesson Book and strongly reinforce every musical principle. Teachers should choose supplementary materials to meet the specialized needs of individual students and introduce the new materials as recommended in this Guide. These include the Activity & Ear Training Book, Christmas Joy Book, Notespeller, Technic Book and Sacred Solo Book. To heighten interest, Select Music Solos are available for use from page 41 on. Mastery of the musical and technical information contained in the core books, together with the supplementary books, will lead logically, comfortably and pleasurably to further musical growth.

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

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

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

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



Note to Parents and Teachers

ALFRED'S BASIC PIANO PREP BOOK, Level B, consists of a LESSON BOOK and a THEORY BOOK that leads directly into LEVEL 1B of the regular ALFRED'S BASIC PIANO LIBRARY.

Like Level A, the books of Level B continue at the proper pace for small children and take into consideration their normal attention span as well as their small hands.

The material introduced in these books has been carefully reviewed and tested, not only by the authors, but also by other experts in the field of music education who specialize in teaching young piano students.

The careful introduction of harmonic and melodic intervals under the span of the hands and the constant reinforcement of basic rhythmic patterns, lead to fluency in sight-reading beyond the results generated by most piano methods. The material is simple but tuneful, and is written especially to please students of this age group. The use of "overlapping concepts" provides more than adequate preparation for each new principle and insures problem-free progress without difficult gaps that might require the use of extra supplementary materials.

The PREP BOOKS are suitable for class lessons as well as private instruction.

The authors and the publisher have endeavored to bring to the teacher and student the most attractive, enjoyable and practical approach possible. We sincerely believe that this course will open the vistas of the world of music to many young students who will continue to enjoy playing music for the rest of their lives.

THE PUBLISHER

Outline of Basic Concepts in Prep Book B


Page 4	REVIEW PIECE. An easy selection, fun to play.
Pages 5-6	LEGATO playing. Will be continued throughout the book, when appropriate, as new concepts are introduced.
Pages 7-13	INTERVALLIC READING of 2nds & 3rds. Reading notes that move step-wise and by skips, along with repeated notes, provides a thorough approach to fluency in note reading.
Pages 14-19	MELODIC & HARMONIC 2nds & 3rds defined. Includes a problem-free approach to playing simple, tuneful pieces with hands together.
Pages 20-29	MELODIC & HARMONIC 4ths & 5ths introduced. All intervals introduced are used in pieces in numerical order (2nd, 3rd, 4th, 5th) to insure understanding and ease of playing.
Pages 30-39	G POSITION in both hands. Tuneful pieces insure a thorough understanding of new concepts. Sharps and flats introduced.
Pages 40-45	C POSITION reviewed. Staccato, crescendo and diminuendo introduced.
Pages 46-47	REVIEW.

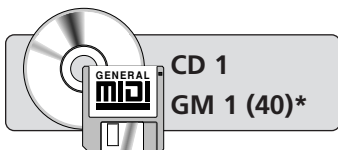
Many pieces have DUET parts that may be played by the teacher, parent, or another student.

PREP THEORY BOOK B may be introduced when the first lesson in this book is assigned.



CONTENTS

CIRCUS DAY	4	WHERE DID YOU GET THAT HAT?	24
SMOOTHLY ROCKING (Legato Playing)	5	GROWING UP!	25
ROW, ROW, ROW YOUR BOAT.	6	THAT'S A FIFTH! (Interval of a 5th)	26
Measuring Distances in Music (Interval of a 2nd) . . .	7	WHAT WILL YOU DO?	27
SECONDS	7	AIRPLANES.	28
GLIDING	8	LITTLE THINGS	29
BALLOONS (Tied Notes)	9	“POSITION G” (Playing in G Position)	30
PLAY A THIRD! (Interval of 3rd)	10	“MOON-WALK”	31
COME AND PLAY!	11	JINGLE BELLS	32
HOT DOG!	12	BOOGIE-WOOGIE BEAT! (#)	34
WHAT CAN WE DO?	13	MAKE TIME FOR MUSIC!	35
More about Intervals	14	ROCKIN' TUNE (b)	36
POP SONG	15	MARCHING SONG	37
TAKING TURNS (Quarter Rest)	16	INDIAN SONG.	38
QUIET RIVER (Whole Rest)	17	MUMBO-JUMBO	39
ROCKETS	18	RAINDROPS (Staccato Playing)	40
SEA DIVERS	19	CRACKER JACK!	41
THAT'S A FOURTH (Interval of a 4th)	20	HIDE AND SEEK () . . .	42
LET'S HAVE FUN!	21	ANYONE FOR TIC-TAC-TOE?	43
LOVE SOMEBODY (<i>f-p</i>)	22	CELEBRATION	44
SHOWSTOPPER! (Half Rest)	23	Review	46



OVERLAPPING CONCEPTS FROM PREP A LESSON BOOK

- Review of practice steps.
- Review of $\frac{4}{4}$ time signature.
- Review of C position.
- Review of f dynamic level.
- LH is a mirror image of the RH.

GOALS

- Review of concepts learned by students who have completed Lesson Book Level A.
- To play comfortably and correctly in C position, including:

Playing and saying note names in C position.
Clapping (or tapping) \bullet and \circ rhythms in “Circus Day.”

Playing and counting out loud.

Observing f dynamic level.

EMPHASIZE

Steady rhythm

IMPORTANT

Remind the student:

- To play with a rounded hand.
- To count aloud.
- To keep eyes on the music.
- To listen!

INTERACTION

- Student says RH note names.
- Student plays Treble Clef G.
- Student says LH note names.
- Student plays Bass Clef F.

Circus Day!

C POSITION

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



Happily



DUET PART



You are now ready to begin Prep THEORY, ACTIVITY & EAR TRAINING, CHRISTMAS JOY, and NOTESPELLER BOOKS, Level B.

OPTIONAL

Student plays “Circus Day” one octave lower than written to imitate bear sounds.

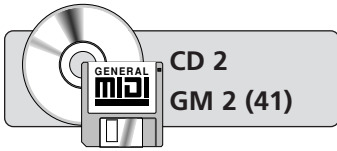
CONCLUDING

Play the duet with the student.

SUGGESTED ASSIGNMENTS

- Page 3 of Activity & Ear Training Book B.
- Page 2 of Christmas Joy Book B.
- Page 3 of Notespeller Book B.
- Pages 2–3 of Theory Book B.

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



OVERLAPPING CONCEPTS

- No new notes, keys or rhythms are used.
- Rhythm dates back to “Merrily We Roll Along!” in Prep A Lesson Book.
- Review of (*mf*) dynamic level.

GOAL

Understanding and executing smoothly connected legato playing.

PROCEDURE

- Have the student make rocking motions with two arms, using large gestures.
- Later, have the student make rocking motions with fingers 2 and 3 of each hand, then with 2, 3 and 4 of each hand.

POINT OUT

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

KEY WORDS

- Legato
- Slur
- Phrase

IMPORTANT

Words to “Smoothly Rocking” tell the student how to play legato: “Rocking motions show us how!”

EMPHASIZE

Carefully LISTEN to the blending of tones for a beautiful legato. Point out that the rockers on the chair look like slurs!

Legato Playing

LEGATO means SMOOTHLY CONNECTED. The notes are connected as smoothly as a rocking chair rocks.

SLUR

SLURS mean play LEGATO.

Slurs often divide the music into PHRASES.

A PHRASE is a musical thought or sentence.



Smoothly Rocking

Slow

mf

1. Play le - ga - to, key to key. Rock - ing smooth - ly as can be,
2. Slur the notes to - geth - er now; Rock - ing mo - tions show us how!

mf

DUET PART (Student plays 1 octave higher.)

RH *p*

LH *p*

You are now ready to begin
Prep **TECHNIC BOOK**, Level B.

INTERACTION

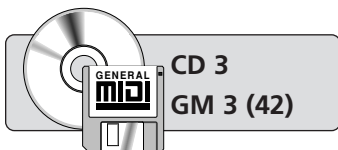
- Student traces slurs in “Smoothly Rocking” with his or her index finger.
- Student defines legato.
- Student defines slur.
- Student plays “Smoothly Rocking.”

CONCLUDING

Play the duet with the student.

SUGGESTED ASSIGNMENTS

- Page 4 of Activity & Ear Training Book B.
- Flash Card 31.
- Page 2 of Technic Book B.
- Page 4 of Theory Book B.



OVERLAPPING CONCEPTS

Entire page.

GOALS

- Review of slurs and legato.
- Review of *mf* dynamic level.
- Review of \bullet , \circ and \circ
- Review of $\frac{4}{4}$.
- Review of :||

POINT OUT

The first line is right side up and the second line has the same notes upside down (inverted).

INTERACTION

- Student taps rhythms on a book or table, using a rounded hand, steady rhythm and the same fingers as he/she will use to play the piece.
- Student says note names in rhythm.
- Student traces slurs with the index finger.
- Student plays "Row, Row, Row Your Boat."

CONCLUDING

Play the duet.

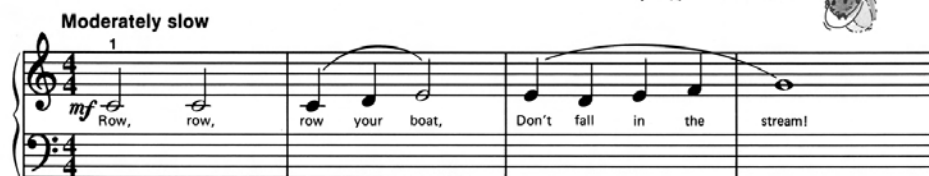
6

Row, Row, Row Your Boat

(RIGHT SIDE UP AND UPSIDE DOWN)

The 1st line is the familiar tune.

The 2nd line is the same, upside down!

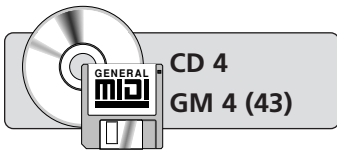


DUET PART (This is a ROUND, which begins 2 measures after the solo part begins, and ends 2 measures after the solo part ends.)



SUGGESTED ASSIGNMENTS

- Page 5 of Activity & Ear Training Book B.
- Page 4 of Notespeller Book B.
- Page 5 of Theory Book B.



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

A memory device (mnemonic) is used to help the student remember the name and sound of each interval. Each interval is represented by a word in the lyrics.

Memory experts have proven that such associations make learning and remembering much easier. It is important that the student remain in the C POSITION until the intervals of the 2nd through the 5th are learned, for total comprehension of how intervals work in relation to lines and spaces on the staff. After this, students can proceed to a new position. In this way, the idea of “*overlapping concepts*” can be utilized fully to further arrange for each student’s success.

GOALS

- Development of interval reading
- Instant recognition of “up a 2nd.”
- Instant recognition of “down a 2nd.”
- Review of slurs and legato.

IMPORTANT

- The word “second” in the song occurs when the student plays a 2nd. “Next door white keys,” “stepping up” and “stepping down” all reinforce the concept of 2nds.
- Student should sing words while playing all songs that teach intervals. It helps if the teacher will sing along.
- The title of the song, “Seconds,” reinforces the presentation.

Measuring Distances in Music

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



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

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

Play, saying “UP a 2nd, DOWN a 2nd.”

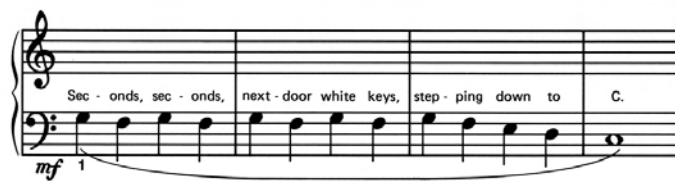
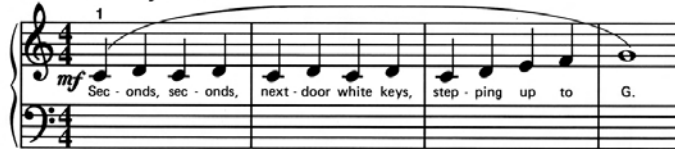


Play, saying “DOWN a 2nd, UP a 2nd.”



Seconds

Moderately slow



You are now ready to begin Prep SACRED SOLOS, Level B.



KEY WORDS

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

REMEMBER

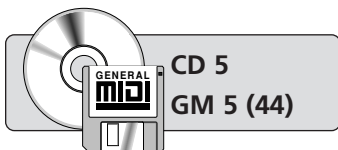
A 2nd covers a span of two notes of the musical alphabet.

INTERACTION

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

SUGGESTED ASSIGNMENTS

- Page 6 of Activity & Ear Training Book B.
- Page 3 of Christmas Joy Book B.
- Flash Cards 32–34.
- Page 5 of Notespeller Book B.
- Page 2 of Sacred Solos Book B.
- Pages 6–7 of Theory Book B.



OVERLAPPING CONCEPTS

Entire page

GOALS

- Further development of interval reading concepts.
- Understanding of and ease in playing repeated notes.
- Review of legato and slurs.
- Review of higher and lower.

KEY WORDS

- Repeated notes
- Slurs
- Higher
- Lower

IMPORTANT

- Words to the song give the student important information: “higher, higher, Flying in the sky!” and “lower, lower.”

POINT OUT

Student should have a loose wrist when playing two-note slurs.

INTERACTION

- Student traces slurs with his or her index finger.
- Student explains that notes above or below slurs are played smoothly connected (legato).
- Student taps “Gliding” on a book, taking care to tap in the same spot for repeated notes.

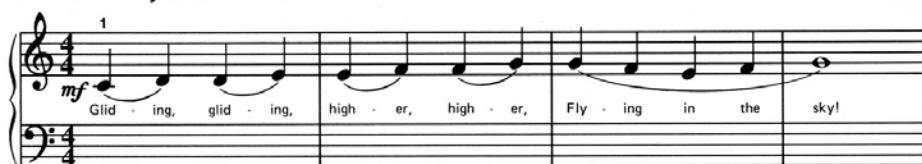
CONCLUDING

Play the duet. Student plays one octave higher for expanded keyboard experience.

Gliding



Moderately slow



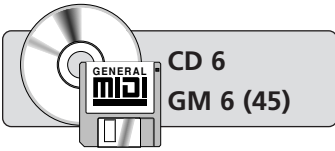
DUET PART (Student plays 1 octave higher.)



You are now ready to begin Prep SOLO BOOK, Level B.

SUGGESTED ASSIGNMENTS

- Page 7 of Activity & Ear Training Book B.
- Page 4 of Solo Book B.
- Page 3 of Technic Book B.



OVERLAPPING CONCEPTS

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

GOALS

- Introduction of *tied notes*.
- Review of 2nds, going *up* and *down*.
- Review of slurs and legato.
- Review of $\frac{3}{4}$ time.
- Review of $\frac{1}{2}$.
- LH begins the piece.

KEY WORDS

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

PRESENTATION

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

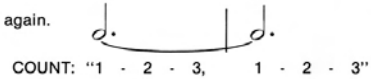
INTERACTION

- Ask, “How do hot air balloons move through the air?” Answer: “Legato, smoothly.”
- Student claps the last two measures of “Balloons” several times, clapping only once for 3 counts *plus* 3 counts, i.e., only the *first* of the tied notes is clapped, and the hands are then held together for the duration of the two tied notes. A slight silent gesture may be made to indicate the inner pulses:
clap, swing, swing, swing, swing, swing.
1 - 2 - 3, 1 - 2 - 3.

OBSERVATION

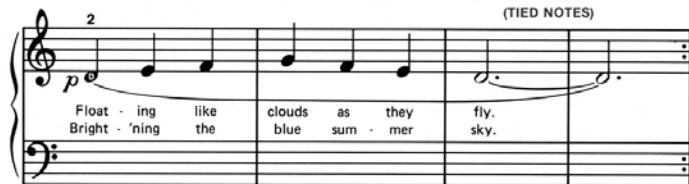
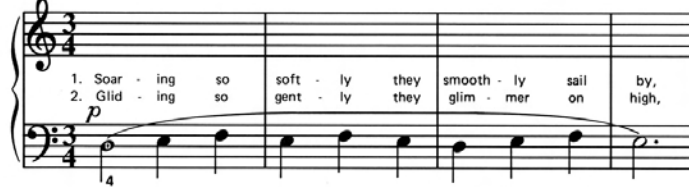
The legato consonants in “Soaring so softly” and “Gliding so gently,” etc., help to convey the legato concept in the words of the piece.

When notes on the **SAME LINE** or **SPACE** are joined by a curved line, we call them **TIED NOTES**.
The key is **HELD DOWN**, not played again.

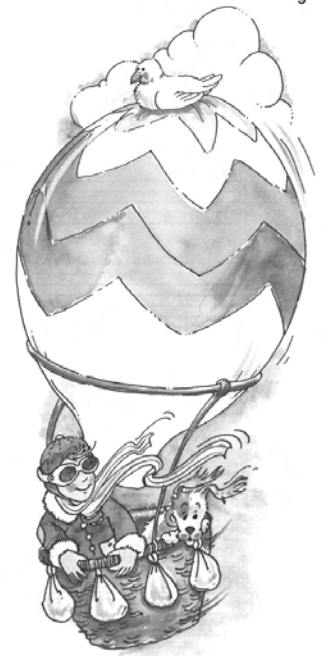


Balloons

Moderately slow



DUET PART (Student plays 1 octave higher.)

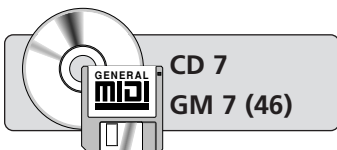


CONCLUDING

- Play the duet part with the student. Student plays one octave higher.
- Check for a legato touch, observance of the tie and a rounded hand.

SUGGESTED ASSIGNMENTS

- Page 8 of Activity & Ear Training Book B.
- Flash Card 35.
- Page 6 of Notespeller Book B.
- Page 5 of Solo Book B.
- Pages 4–5 of Technic Book B.
- Pages 8–9 of Theory Book B.



OVERLAPPING CONCEPTS

- Rhythm
- Slurs
- Dynamics

GOALS

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

KEY WORDS

- 3rd
- Line-line
- Space-space
- Legato
- Slur

IMPORTANT

The word “third” in the song occurs when the student plays a 3rd. The words “Skip one white key” tell the student how to play a 3rd.

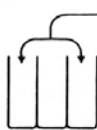
REMEMBER

A 3rd covers a span of 3 notes of the musical alphabet. One finger is skipped when playing a 3rd.

INTERACTION

- Student plays a 3rd up or a 3rd down from any key selected at random.
- Student points to 3rds in “Play a Third!”
- Student taps RH 1, 3, 5 many times on a book to become comfortable with skipping a finger.
- Student taps LH 1, 3, 5 many times on a book.
- Student plays a 3rd above random notes played by teacher.
- Student tells how a 3rd looks on the staff: line-line or space-space.

10



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

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

Play, saying “UP a 3rd, DOWN a 3rd.”



Play, saying “DOWN a 3rd, UP a 3rd.”



Play a Third!

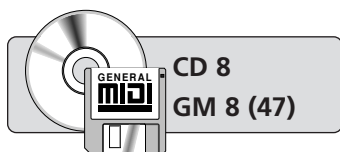


CONCLUDING

This page is essential for the student’s development of technical and reading skills.

SUGGESTED ASSIGNMENTS

- Page 9 of Activity & Ear Training Book B.
- Pages 4–5 of Christmas Joy Book B.
- Flash Cards 36–38.
- Page 3 of Sacred Solos Book B.
- Page 10 of Theory Book B.



OVERLAPPING CONCEPTS

- Review of *f* dynamic level.
- Review of *p* dynamic level.
- Review of slurs.
- Review of 3rds and 2nds.

GOALS

- Ease in playing a combination of 2nds and 3rds in the same piece.
- Ease in changing from *f* to *p* and back to *f* in the same piece.
- Continued experience with legato and slurs.

IMPORTANT

- Before students play “Come and Play!” they should do much verbalization and gesturing of the 2nds and 3rds in the piece.

INTERACTION


- Student points to each note and says “C, up a 3rd, up a 3rd, same note, down a 3rd, down a 3rd,” etc.
- Student draws (in pencil) an arrow from one note to the next, making a “map” of “Come and Play!”
- Student makes stair-step gestures in the air to show the direction and distance of notes. Make bigger steps for 3rds than for 2nds.
- Student says note names in rhythm.

CONCLUDING

Play the duet after the piece is secure. Student plays one octave higher.

Come and Play!

11



Moderately fast

1

f Come and play! Come and play! We'll have lots of fun to - day!

p Come with me, and you'll see! *f* Come on out and play!

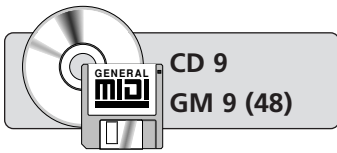
5

DUET PART (Student plays 1 octave higher.)

RH *mf* *pp* *mf*

SUGGESTED ASSIGNMENTS




- Page 10 of Activity & Ear Training Book B.
- Page 7 of Notespeller Book B.
- Page 6 of Solo Book B.
- Page 6 of Technic Book B.
- Page 11 of Theory Book B with pages 11–13.



OVERLAPPING CONCEPTS

Entire page

GOALS

- Developing further ease in playing combinations of 2nds and 3rds in the same piece.
- Rhythm review of  and  and 
- LH begins the piece.
- Review of slurs.
- FUN!

INTERACTION

- Student taps LH on a book in rhythm, using the fingers that will be used according to the 2nds or 3rds in the piece.
- Student taps RH as above.
- Student says note names in rhythm.

CONCLUDING

- Play the duet with the student after notes and rhythm are secure. Student plays one octave higher.
- Review "Balloon" duet, if you wish.
- Record each duet part three times on the student's cassette recorder so he or she can play duets with the tape at home. Continue to record subsequent duet parts, so the student will eventually have a tape of all the duet parts in the book.

Hot Dog!

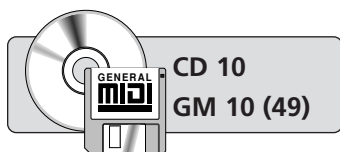


Happily

DUET PART (Student plays 1 octave higher.)

SUGGESTED ASSIGNMENTS

- Page 11 of Activity & Ear Training Book B.



OVERLAPPING CONCEPTS

Entire page

GOALS

- Ease in playing 2nds, 3rds and same note.
- Gymnastics to be done AWAY FROM THE PIANO! Begin as follows:

Place the hand *lightly* on a table, book or any flat surface. Curve the fingers.

Imagine you are in C POSITION, with the fingers on neighboring keys: C D E F G.

Let the wrist also rest lightly on the table-top.

Play the exercise, tapping each indicated finger very lightly. Take care not to press into the table-top.

Very Important! ALL FINGERS THAT ARE NOT PLAYING MUST REST ON THE SURFACE AT ALL TIMES! Keep fingers curved. Tap gently. Play hands separately.

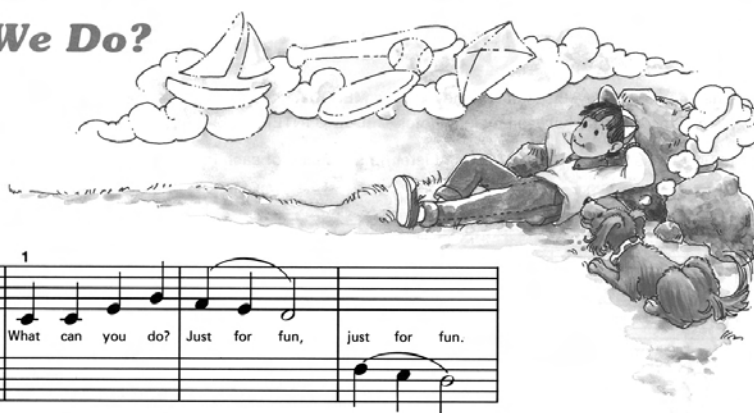
REPEATING FINGERS

RH	1 1 1 1 C C C C	2 2 2 2 D D D D	3 3 3 3 E E E E	4 4 4 4 F F F F	5 5 5 5 G G G G
LH	G G G G 1 1 1 1	F F F F 2 2 2 2	E E E E 3 3 3 3	D D D D 4 4 4 4	C C C C 5 5 5 5

SKIPPING FINGERS

RH	1 1 1 1 C C C C	3 3 3 3 E E E E	5 5 5 5 G G G G	3 3 3 3 E E E E	1 C
LH	G G G G 1 1 1 1	E E E E 3 3 3 3	C C C C 5 5 5 5	E E E E 3 3 3 3	G 1

What Can We Do?



Cheerfully

1

mf What can I do? What can you do? Just for fun, just for fun.

5

1

What can we do? What can we do? Just to have some fun!

5

DUET PART (Student plays 1 octave higher.)

mf

RH LH

SUGGESTED ASSIGNMENTS

- Page 12 of Activity & Ear Training Book B.
- Page 8 of Notespeller Book B.
- Pages 4–5 of Sacred Solos Book B.
- Page 7 of Solo Book B.
- Page 7 of Technic Book B.

OVERLAPPING CONCEPTS

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

GOALS

- Understanding the meaning of the words “melody,” “melodic,” “harmony” and “harmonic.”
- Review of 2nds and 3rds.
- Introduction to playing two notes together with the same hand.
- Preparation to ensure success in playing harmonic intervals in “Pop Song” on the next page.

KEY WORDS

- Melody
- Melodic
- Harmony
- Harmonic

IMPORTANT

- Student must understand that harmonic 2nds are played with “next door” fingers and harmonic 3rds are played “skipping” a finger.

INTERACTION

- Student plays melodic 2nds, saying “melodic 2nd” on any two notes ascending or descending; also saying “line-space” or “space-line.”
- Student plays harmonic 2nds at random, saying “harmonic 2nd.”
- Student plays melodic 3rds, saying “melodic 3rd” on any two notes (skipping 1 white key) ascending or descending; also saying “line-line” or “space-space.”
- Student plays harmonic 3rds at random, saying “harmonic 3rd.”

More about Intervals

When notes are played separately they make a MELODY.
We call the intervals between melody notes MELODIC INTERVALS.

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



When notes are played together they make HARMONY.
We call the intervals between these notes HARMONIC INTERVALS.

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



CONTINUING

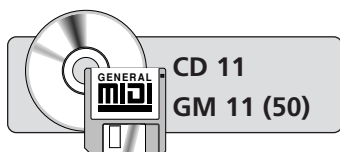
- Ask the student to tap many harmonic 2nds on a book with RH 1, 2; then with LH 1, 2.
- Student also taps many harmonic 3rds on a book with RH 1, 3; then with LH 1, 3.
- Student “shadow plays” harmonic 2nds and 3rds in the air.

OBSERVATION

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

SUGGESTED ASSIGNMENTS

- Page 13 of Activity & Ear Training Book B.
- Flash Cards 39–42.
- Page 9 of Notespeller Book B.
- Pages 12–13 of Theory Book B with pages 14–15.



OVERLAPPING CONCEPTS

Entire page

GOALS

- Further experience with harmonic 2nds and 3rds.
- Exchanging hands on harmonic 2nds and 3rds.
- Review “same note” concept.
- Special motivation provided by this “peer music.”

POINT OUT

- Words to the piece give the student important information: “Thir^{ds} with the LH, Thir^{ds} with the RH; Har^{monic} second, Har^{monic} third.” These words describe exactly what the student is playing!

INTERACTION

- Student taps the first two measures of the second line many times, using the correct fingers.
- Student taps the last two measures of the second line many times, using the correct fingers. Make sure the rhythm is steady. Count aloud!

CONCLUDING

Play the duet with the student after “Pop Song” is secure as a solo. Student plays one octave higher.

Pop Song



15

Brightly

1. Thir^{ds} with the left hand, hand, 1 Thir^{ds} with the right hand; hand;
 2. Thir^{ds} with the left hand, hand, Thir^{ds} with the right hand; hand;

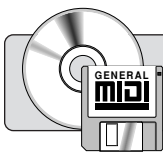
Har - mon - ic sec - ond, Har - mon - ic third.
 Sounds like a pop song, You may have heard.

DUET PART (Student plays 1 octave higher.)

RH 4 2 1 1 2 3 4 5 6 7 8 9 10 11 12
 LH 1 2 3 4 5 6 7 8 9 10 11 12

SUGGESTED ASSIGNMENTS

- Page 14 of Activity & Ear Training Book B.
- Pages 6–7 of Christmas Joy Book B.
- Page 8 of Technic Book B.



CD 12
GM 12 (51)

OVERLAPPING CONCEPTS

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

GOALS

- Understanding the concept of a rest as a sign of SILENCE.
- Quarter rests mean “silence for the exact time value of a quarter note.”
- Review of melodic and harmonic 2nds and 3rds.

EMPHASIZE

{ indicates an EXACT amount of silence (exactly the value of a quarter note).

IMPORTANT

- The words to the song review melodic and harmonic concepts.
- When the student claps rhythms that include rests, an outward gesture of the arms should be made to show the time values of the silence. Only the NOTES are clapped, of course.

INTERACTION

- Student claps and counts the rhythm, making an outward gesture of the hands on the {s.
- Student writes “2nd” over harmonic 2nds.
- Student writes “3rd” over harmonic 3rds.
- Student plays “Taking Turns” very slowly, then increases the tempo each time the piece is played until a “bright” tempo is comfortable.

CONCLUDING

Play the duet. Record the duet part on the student's cassette tape.

16

RESTS are signs of SILENCE.

{ This is a **QUARTER REST**.
It means SILENCE FOR THE VALUE OF A QUARTER NOTE.

Taking Turns

Brightly

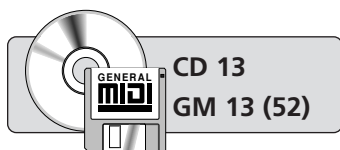
The musical score for 'Taking Turns' is written in 4/4 time. It consists of two systems. The first system is marked 'Brightly' and '4'. The second system is marked '3'. The lyrics are: '1. Right hand mel - o - dic! Left hand har - mon - ic! 2. Play with the right hand! Play with the left hand!' The score includes fingerings (1, 2, 3) and dynamics (f).

DUET PART (Student plays 1 octave higher.)

The duet part is written for two voices, RH (Right Hand) and LH (Left Hand), in 4/4 time. The lyrics are: 'Right hand mel - o - dic! Left hand har - mon - ic! Play with the right hand! Play with the left hand!' The score includes fingerings (1, 2, 3) and dynamics (f).

SUGGESTED ASSIGNMENTS

- Page 15 of Activity & Ear Training Book B.
- Flash Card 43.
- Page 10 of Notespeller Book B.
- Page 8 of Solo Book B.
- Page 14 of Theory Book B.



OVERLAPPING CONCEPTS

- C position
- *p* dynamic level
- ♩, ♪ & ○

GOALS

- To present a quiet, thoughtful piece.
(The *p* dynamic level matches the mood of the piece.)
- Understanding and observance of the whole rest: SILENCE FOR THE VALUE OF A WHOLE NOTE OR ANY WHOLE MEASURE.
- To play a single note in both hands together.
LH 2 plays with RH 2 (easy!) and LH 3 plays with RH 1 (easy!).

INTERACTION

- Student points to ♩ and defines it.
- Student names RH intervals.
- Student names RH notes.
- On a book, student taps LH 2 and RH 2 together.
- On a book, student taps LH 3 and RH 1 together.
- On a book, student taps the last 2 measures of the first line using both hands.
- Student plays “Quiet River,” counting aloud.

EMPHASIZE

The first and second lines of the piece are identical!

REMEMBER

Drop into the key with a little weight for a quiet tone.

CONCLUDING

Play the duet. The student plays one octave higher.

♩ This is a **WHOLE REST**.
It means **SILENCE FOR THE VALUE OF A WHOLE NOTE** or any **WHOLE MEASURE**.

Quiet River

Moderately slow

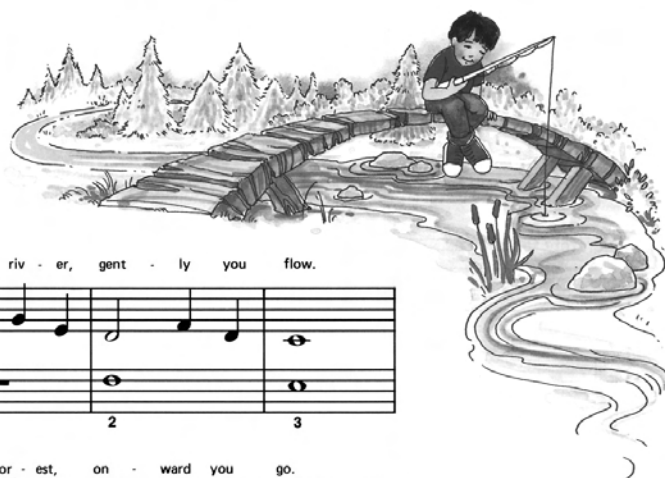


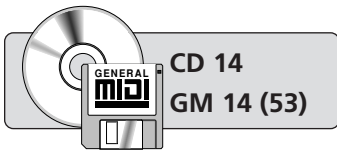
DUET PART



SUGGESTED ASSIGNMENTS

- Page 16 of Activity & Ear Training Book B.
- Flash Card 44.
- Page 9 of Technic Book B.
- Page 15 of Theory Book B with pages 17–19.





An important principle is used in the introduction of playing harmonic intervals with **HANDS TOGETHER**.

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

OVERLAPPING CONCEPTS

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

GOALS

- *Melodic* 2nds and 3rds used for *melody*.
- *Harmonic* 2nds and 3rds used for *harmony* (accompaniment) in the LH.
- Review of whole rest.

IMPORTANT CONCEPT

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

CONTINUING

Student should carefully observe the quarter rests and the whole rests. When playing “Rockets” again, the quarter rest in measure 4 allows time for the LH to move one octave higher to a new position, beginning on the 2nd line.

EMPHASIZE

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

POINT OUT

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

18

Rockets

Moderately fast

The musical score for 'Rockets' is written for piano in 3/4 time. It consists of two systems of music. The first system has a melody on the right hand (RH) and an accompaniment on the left hand (LH). The melody starts on a whole rest in measure 1, followed by quarter notes in measures 2, 3, and 4. The LH accompaniment consists of a harmonic 2nd followed by a harmonic 3rd in each measure. The second system follows the same pattern. The lyrics are: 'Rock - ets go up, and men land on the moon!' and 'Rock - ets will trav - el to oth - er worlds soon!'.

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

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

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

INTERACTION

- Student first plays LH quietly, saying “2nd” and “3rd” as these intervals occur.
- Student plays melody *f* on first line, omitting LH 2nd and 3rd.
- Student plays melody *p* on second line, omitting LH 2nd and 3rd.
- Student plays hands together.

SUGGESTION

- Have the student play “Rockets” with the second line one octave higher than written. This expands the student’s keyboard territory, gives a feeling of freedom at the keyboard and adds confidence.
- Repeat with the first line two octaves higher and the second line three octaves higher. “Take the rocket up to the moon!”

SUGGESTED ASSIGNMENTS

- Page 17 of Activity & Ear Training Book B.
- Page 11 of Notespeller Book B.
- Page 6 of Sacred Solos Book B.
- Page 9 of Solo Book B.

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

Harmonic intervals
used for *harmony*
(accompaniment) are
played by the RH.

The student should carefully observe the quarter rests and the whole rests. When playing “Sea Divers” again, the quarter rest in measure 4 allows time for the RH to move one octave lower to a new position, beginning on the 2nd line.

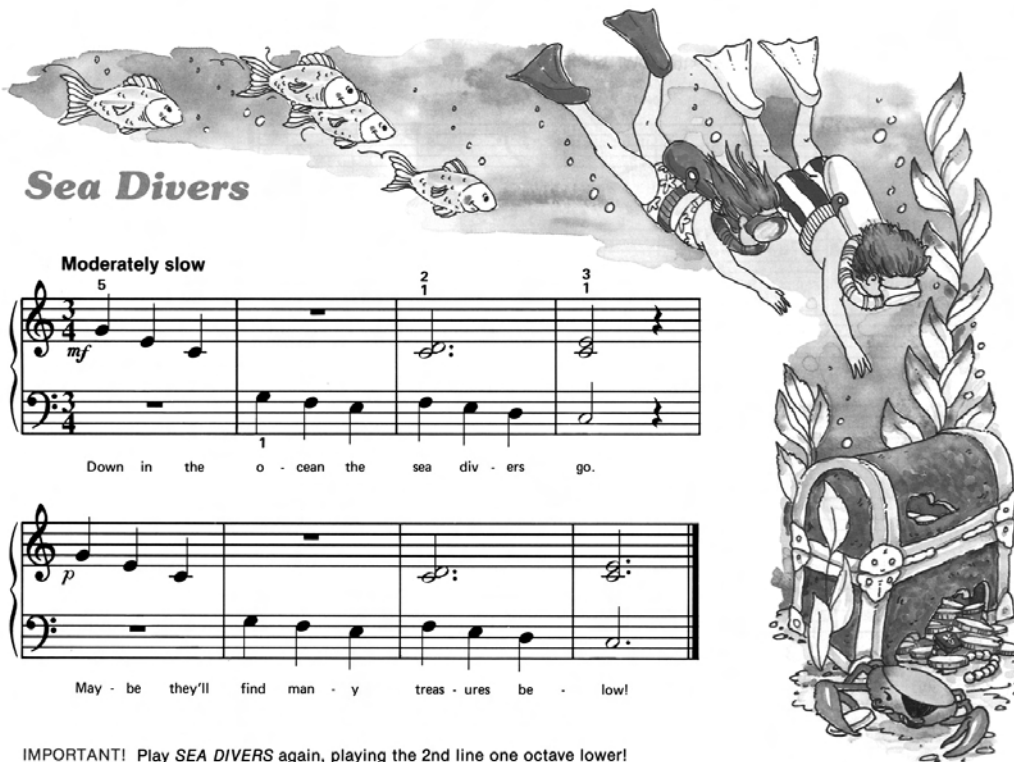
- Student first plays RH quietly, saying “2nd” and “3rd” as these intervals occur.
- Student plays melody *mf* on first line, omitting RH 2nd & 3rd.
- Student plays melody *p* on second line, omitting RH 2nd & 3rd.
- Student plays hands together.

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

Be sure the second line is an “echo” of the first line!

Congratulate the student for now being able to play melodies with accompaniment in either LH or RH.

19



Sea Divers

Moderately slow

5 2 3
1 1 1

mf

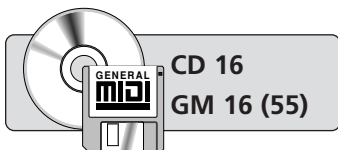
Down in the o - cean the sea div - ers go.

p


May - be they'll find man - y treas - ures be - low!

IMPORTANT! Play SEA DIVERS again, playing the 2nd line one octave lower!

- Page 18 of Activity & Ear Training Book B.
- Page 8 of Christmas Joy Book B.
- Page 12 of Notespeller Book B.
- Page 7 of Sacred Solos Book B.
- Page 10 of Technic Book B.



OVERLAPPING CONCEPTS

Rhythms are easy (going back to ) to allow total concentration on each new concept that is introduced.

GOALS

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

KEY WORDS

4ths = line-space skipping a line, or space-line skipping a space.

IMPORTANT

- When you skip two white keys, the interval is a 4th.
- The words to the song are teaching important concepts: “Skip two white keys,” “fourth,” “thirds” and “seconds” occur when those intervals are being played.
- When words help to teach, the student should say them, sing them and sing along with the teacher.

REMEMBER

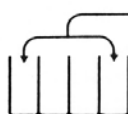
A 4th covers a span of four notes of the musical alphabet. Two fingers are skipped when playing a 4th.

INTERACTION

With RH 1, 4 or 2, 5, the student plays random melodic 4ths on the keyboard. With LH 5, 2 or 4, 1, the student plays random melodic 4ths. The student names the intervals in “That’s a Fourth.”

CONCLUDING

Play the duet. Always remember to record each duet three times.



When you skip 2 white keys, the interval is a **4th**. 4ths are written LINE-SPACE or SPACE-LINE.

Play, saying “UP a 4th, DOWN a 4th.”



That’s a Fourth

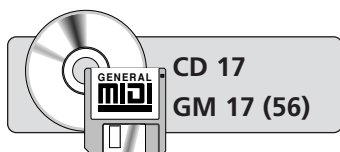


DUET PART (Student plays 1 octave higher.)



SUGGESTED ASSIGNMENTS

- Page 19 of Activity & Ear Training Book B.
- Flash Cards 45–49.
- Page 13 of Notespeller Book B.
- Page 16 of Theory Book B.



OVERLAPPING CONCEPTS

Entire page

GOALS

- Review of same note, melodic 2nds, 3rds and 4ths.
- Review of slurs.
- To play a faster piece.

IMPORTANT

The words “fish-ing,” “wish-ing,” “skat-ing” and “wait-ing” help teach the concept of a quieter note on the second tone of two-note slurs.

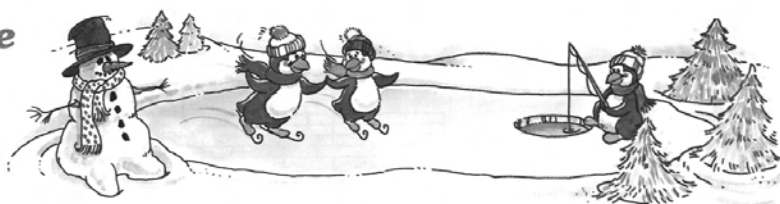
INTERACTION

- Student says intervals in rhythm: “E, same, same; same, same, same, up a 3rd; down a 4th, same, same;” etc.
- Student “shadow plays” “Let’s Have Fun!” in the air, using the correct fingers and rhythm.
- HAVE FUN!

CONCLUDING

Play the duet. The student plays one octave higher.

Let's Have Fun!



Moderately fast

3

1. Let's have fun! Let's go fish - ing! Let's have fun! Why sit wish - ing?

2. Let's have fun! Let's go skat - ing! Let's have fun! Why sit wait - ing?

Let's have fun! Let's quit wish - ing! Let's go fish - ing all day long!

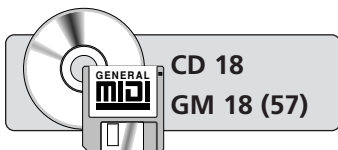
Let's have fun! Let's quit wait - ing! Let's go skat - ing all day long!

DUET PART (Student plays 1 octave higher.)

RH LH *mf* (detached)

SUGGESTED ASSIGNMENTS

- Page 20 of Activity & Ear Training Book B.
- Page 14 of Notespeller Book B.
- Page 10 of Solo Book B.
- Page 11 of Technic Book B.
- Page 17 of Theory Book B with pages 21–22.



OVERLAPPING CONCEPTS

- Rhythm pattern
(♩ ♩ ♩ | ♩ ♩ ♩)
- Slurs
- LH harmonic 3rd played with RH melody note (page 18).
- $f-p$
- Melodic 2nds, 3rds and 4ths
- mf , but with a different dynamic level on the first line of the repeat.

GOALS

- To introduce $f-p$: first time f , second time p .
- Further experience in playing a melody alternating between two hands.
- Careful observance of whole rests.

IMPORTANT

This is an excellent time to expand the student's awareness of dynamics by playing the entire song f the first time and playing the first line p on the repeat. The concept of an "echo" for the first-line repeat is useful.

INTERACTION

- Student claps the rhythm of the entire piece f .
- Student claps the rhythm of the first line p and the second line f , as in the repeat.
- Student taps "Love Somebody" on a book, keeping a steady rhythm and using the correct fingers.

CONCLUDING

Play the duet.

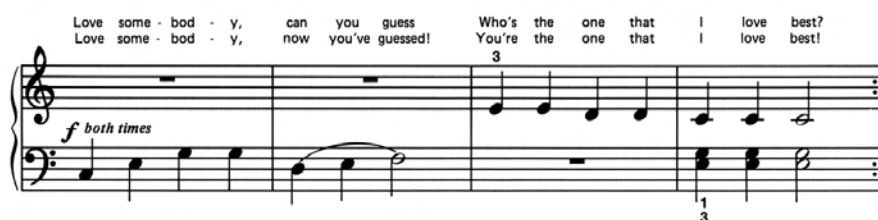
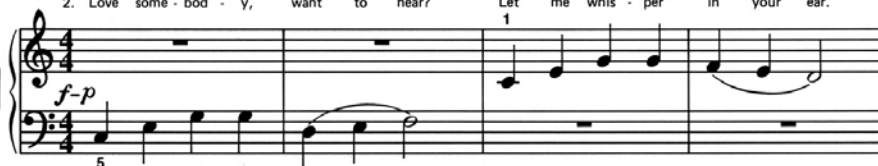
Love Somebody



Merrily

1. Love some - bod - y, yes I dol Love some - bod - y, won't say whol
2. Love some - bod - y, want to hear? Let me whis - per in your ear.

$f-p$ means
1st time f ,
2nd time p .

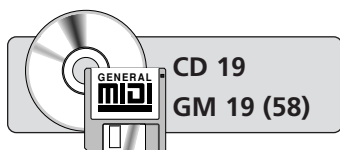


DUET PART





SUGGESTED ASSIGNMENTS



- Page 21 of Activity & Ear Training Book B.
- Flash Card 50.



OVERLAPPING CONCEPTS

- $\frac{4}{4}$ time signature
- C position
- 
- Melodic 2nds, 3rds and 4ths
- 

GOALS

- To introduce the 
- To introduce a slightly different rhythm pattern:

- To have FUN!

INTERACTION


- Student names intervals.
- Student names notes.
- Student claps rhythm (make two outward gestures with the arms for the half rests).
- Student plays "Showstopper!" NOT TOO FAST!

IMPORTANT

Notice that the half rest is ABOVE the third line of the staff, while the whole rest is BELOW the fourth line of the staff. The half rest is shorter (lighter) so it rests above the line; the whole rest is longer (heavier) so it hangs below the line.

CONCLUDING

Student's rhythm must be very secure before playing the duet. Student plays one octave higher.

 This is a HALF REST.
It means REST FOR THE VALUE OF A HALF NOTE.

Showstopper!

Rhythmically, not too fast

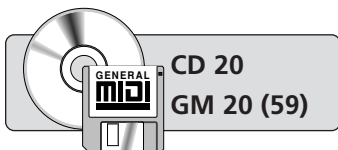


DUET PART (Student plays 1 octave higher.)



SUGGESTED ASSIGNMENTS

- Page 22 of Activity & Ear Training Book B.
- Any pieces on pages 9–15 of Christmas Joy Book B after completing this page. Note: some rhythmic patterns may not be familiar to the student. These may be learned by rote.
- Flash Card 51.
- Page 15 of Notespeller Book B.
- Page 12 of Technic Book B.
- Page 18 of Theory Book B.



OVERLAPPING CONCEPTS

- C position
- $\{$ and \equiv
- LH harmonic 2nd and 3rd as accompaniment to RH melody.

GOALS

- To introduce harmonic 4th as the LH accompaniment to the RH melody note F, played by RH 4.
- Review of LH harmonic 2nds & 3rds as accompaniment.
- Review of $\{$ and \equiv .

EMPHASIZE

Harmonic 4th = line-space (skip a line) or space-line (skip a space).

IMPORTANT

- It is easy for the student to play LH 1, 4 together with RH 4.
- The lead-in is LH 1, 2, then LH 1, 3, and finally the new element of the LH harmonic 4th with 1, 4.
- LH plays harmonic intervals in sequential order: 2nd, 3rd, 4th.

INTERACTION

- Student taps on a table with LH 1, 4 and RH 1, 4, hands together.
- Student taps the rhythm of the last two measures of "Where Did You Get That Hat?," first hands alone, then hands together.
- Student claps all of the melody, being careful to make one outward gesture with the hands when $\{$ is indicated.
- Student plays LH harmonic intervals without RH.
- Play as written.

CONCLUDING

Play the duet. It's FUN!

Where Did You Get That Hat?

Happily

Where did you get that hat? Where, oh where? Where, oh where?

Where did you get that hat? I would like a hat like that!

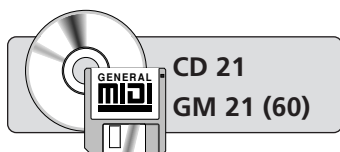
DUET PART

grr



SUGGESTED ASSIGNMENTS

- Page 23 of Activity & Ear Training Book B.
- Page 8 of Sacred Solos Book B.
- Page 19 of Theory Book B with pages 24–25.



This piece is deliberately constructed for ease in playing hands together. In keeping with the lead-in principle outlined on page 24, the harmonic intervals of the accompaniment occur in the following sequential order: 2nd, 3rd and 4th. This is the easiest possible progression of these intervals. The student can play the melody much louder than the accompaniment, because the accompanying harmonic intervals are played alone.

GOALS

- Combination of melodic intervals for RH melody with harmonic intervals for LH accompaniment.
- Further experience with LH harmonic 4th.
- Review of LH harmonic 2nds & 3rds.
- Review of λ and \blacksquare .
- Review of slurs.

INTERACTION

- Student plays LH harmonic intervals quietly. (Remember to drop into the key with a little weight for a quiet tone.) Student names harmonic intervals.
- Student plays RH melody *mf*, naming melodic intervals. (Remember to drop into the key with more weight for a louder tone.)
- Student plays hands together.

CONCLUDING

Play the duet. Student plays one octave higher.

Growing Up!

BEFORE PLAYING HANDS TOGETHER:

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

Moderately slow

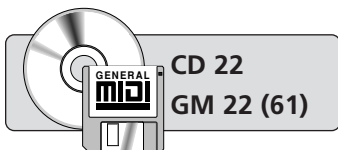
1. I'm grow - ing up, and when I'm grown,
2. If I have kids, what will they be?

May - be I'll have kids of my own.
May - be they'll play mu - sic like me!


DUET PART (Student plays 1 octave higher.)

SUGGESTED ASSIGNMENTS

- Page 24 of Activity & Ear Training Book B.
- Page 16 of Notespeller Book B.
- Page 12 of Solo Book B.
- Page 13 of Technic Book B.



OVERLAPPING CONCEPTS

- C position
- *mf* dynamic level
- 
- Rhythm patterns

GOALS

- Instant recognition of 5ths.
- Playing sequential order of harmonic 2nds, 3rds, 4ths and 5ths, first with RH, then with LH.

KEY WORDS

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

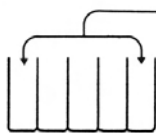
EMPHASIZE

- When you skip three white keys, the interval is a 5th.
- A 5th covers a span of five notes of the musical alphabet.
- Skip three fingers when you play a 5th.
- Harmonic intervals are played in this order in both hands: 2nd, 3rd, 4th, 5th.

INTERACTION

- Student names all the intervals in "That's a Fifth."
- Student says note names.
- Student claps the rhythm and counts aloud.

26



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

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

Play, saying "Up a 5th, DOWN a 5th."

Play, saying "DOWN a 5th, UP a 5th."



That's a Fifth!

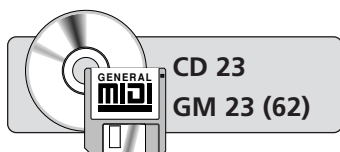


Moderately slow

mf Skip three white keys, That's a fifth! Sec - onds, thirds, fourths and fifths.

SUGGESTED ASSIGNMENTS

- Page 25 of Activity & Ear Training Book B.
- Flash Cards 52-56.
- Page 17 of Notespeller Book B.
- Page 9 of Sacred Solos Book B.
- Page 14 of Technic Book B.
- Page 20 of Theory Book B.



OVERLAPPING CONCEPTS

Entire page, except for *8va* (one octave higher)

GOALS

- Review harmonic 2nds, 3rds, 4ths and 5ths, first in RH, then in LH, in precisely that order.
- First line *f*, second line *p* (“echo” concept).
- To introduce the musical sign *8va* (one octave higher). The student has been asked to play one octave higher in many duets and in “Rockets” (page 18). However, this is the introduction of the musical sign indicating one octave higher.
- To play repeated harmonic intervals.

EMPHASIZE

- Harmonic intervals are played in sequential order in both hands: 2nd, 3rd, 4th, 5th.

INTERACTION

- Student taps “What Will You Do?” on a book, observing the correct rhythm and fingering.
- Tap the first line *f* and tap the second line very quietly (*p*).
- Student shapes harmonic 2nds, 3rds, 4ths or 5ths in the air with RH as the teacher asks for specific harmonic intervals at random.
- As above, with LH.
- Student repeats “What Will You Do?,” playing *8va* on the repeat.

CONCLUDING

Play the duet. Student plays one octave higher, then two octaves higher when repeating the duet.

What Will You Do?

Brightly

Both hands *8va* (1 octave higher) 2nd time.

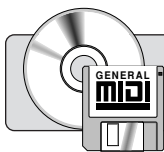


DUET PART (Student plays 1 octave higher.)



SUGGESTED ASSIGNMENTS

- Page 26 of Activity & Ear Training Book B.
- Page 21 of Theory Book B with pages 27–29.



CD 24
GM 24 (63)

OVERLAPPING CONCEPTS

Entire page

GOALS

Further development of melodic and harmonic intervals.

KEY CONCEPTS REVIEWED

- 2nd, 3rd, 4th and 5th, in this order.
- Whole rests.
- Slurs.

MATCHING FINGERS!

- LH harmonic 2nd is played together with RH 2.
- LH harmonic 4th is played together with RH 4.

EMPHASIZE

- Harmonic intervals are played in sequential order in both hands: 2nd, 3rd, 4th, 5th.

INTERACTION

- Student names LH harmonic intervals.
- Student names RH melodic intervals.
- Student says RH note names in rhythm.

IMPORTANT

Play "Airplanes" with the student as a round. See Teacher's Note in the Lesson Book.

28

Airplanes

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

Brightly

Down at the air - port, wait - ing in a row,

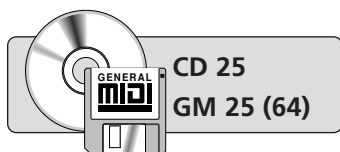
See all the air - planes; What a thrill - ing show!

Zoom, zoom! Zoom, zoom! Off they go!

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

SUGGESTED ASSIGNMENTS

- Page 27 of Activity & Ear Training Book B with pages 28–29 of Lesson Book B.
- Page 18 of Notespeller Book B.
- Page 13 of Solo Book B.
- Page 15 of Technic Book B.



OVERLAPPING CONCEPTS

- LH harmonic intervals.
- RH melodic intervals.
- *p*, *mf* and *f*.
- Tied notes.

GOALS

- Further experience playing a LH harmonic interval together with a RH melodic note.
- Introduction to playing LH intervals in easy reverse sequence: 5th, 4th, 3rd, 2nd.
- Dynamic indications are arranged to give the effect of : *p*, *mf*, *f*, *mf*. This is excellent preparation for the introduction of crescendo and diminuendo later in the book.

EMPHASIZE

LH plays harmonic intervals in reverse sequential order: 5th, 4th, 3rd, 2nd.

INTERACTION

- Student names LH intervals.
- Student plays LH, carefully observing tied notes. (Hold the tied whole notes for their FULL VALUE.)
- Student claps RH rhythm, observing exact dynamics. (First clap two measures *p*, then two measures *mf*. Clap the first two measures of the second line *f* and the last two measures *mf*.)
- Student says the note names in rhythm.
- Play hands together only on the first beat of measures 1, 3, 5, 7 and 8.

POINT OUT

- LH harmonic 5th plays with RH 3.
- LH harmonic 4th plays with RH 4.
- LH harmonic 3rd plays with RH 5 or 1.
- LH harmonic 2nd plays with RH 2.

Little Things

Moderately

Words by Julia A. Fletcher Carney

1. Lit - tle drops of wa - ter, lit - tle grains of sand,
2. Lit - tle deeds of kind - ness, lit - tle words of love,

Make the might - y o - cean, and the pleas - ant land.
Help to make Earth hap - py, like the Heav'n a - bove.

DUET PART

Both hands 8va



CONCLUDING

Play the duet.

SUGGESTED ASSIGNMENTS

- Page 28 of Activity & Ear Training Book B.
- Pages 10–11 of Sacred Solos Book B.
- Page 14 of Solo Book B.



CD 26
GM 26 (65)

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

OVERLAPPING CONCEPTS

Since a new position is involved, only the easiest rhythms (going back to page 4) are used on this page. Letter notes are used to introduce the new position. The words to the song are often the same as the names of the notes.

GOALS

An easy introduction to playing in new "Position G."

EMPHASIZE

Words of "Position G" name the keys in the new position.

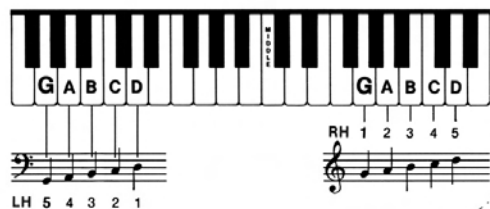
IMPORTANT

In pieces with words that teach concepts, have the student say the words before playing, sing the words while playing and/or sing along with the teacher.

INTERACTION

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

Playing in G Position



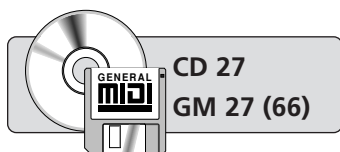
"Position G"

"G A B C D C B A," Gee, I like "po - si - tion G,"


5 "G A B C D C B A," Gee, it's eas - y you'll a - greel

SUGGESTED ASSIGNMENTS

- Page 29 of Activity & Ear Training Book B.
- Flash Cards 57–63.
- Page 19 of Notespeller Book B.
- Page 16 of Technic Book B.
- Page 22 of Theory Book B.



OVERLAPPING CONCEPTS

- Reviews G position.
- Piece begins with LH.
- RH is a mirror image of the LH.
- Reviews *mf* dynamic level.
- Reviews  and slurs.

GOALS

- To present a piece that is imaginative and fun to play.
- To provide further experience in G position.

INTERACTION

- Student names melodic intervals in LH, then in RH.
- Student names notes in LH, then in RH.
- Student plays “Moon-Walk,” counting aloud.

IMPORTANT

- Check for a rounded hand and curved fingers.
- Be sure the student keeps a steady beat and counts four full beats for the whole notes.

CONCLUDING

Play the duet. Student plays one octave higher.

SUGGESTIONS

Student plays “Moon-Walk” three octaves higher than written, so it sounds “high in the sky.”

“Moon-Walk”

G POSITION

Moderately slow



Can you do the “moon - walk” like they do it on T V?

When they do the “moon - walk,” it’s a clev - er thing to see!

DUET PART (Student plays 1 octave higher.)

SUGGESTED ASSIGNMENTS

- Page 30 of Activity & Ear Training Book B.
- Page 20 of Notespeller Book B.
- Pages 12–13 of Sacred Solos Book B.
- Page 15 of Solo Book B.
- Page 17 of Technic Book B.
- Page 23 of Theory Book B.



CD 28
GM 28 (67)

OVERLAPPING CONCEPTS

- G position.
- Harmonic 5ths in LH.
- Melodic 2nds, 3rds, 4ths, 5ths and repeated notes in RH.

IMPORTANT

- This arrangement is as easy as possible for this song. Students will enjoy this familiar piece in any season of the year!
- Be sure the student feels the inner pulses of the whole notes. Hold them for their FULL VALUE!
- This piece is an excellent study in repeated notes. Be sure to count so the notes will be repeated the correct number of times.
- The LH plays harmonic 5th whole notes in G position. The harmonic 5ths do not change, so the student can focus on the RH.

INTERACTION

- Student claps and counts RH aloud (careful on whole notes).
- Student names RH intervals, then names RH notes.
- Student names LH interval (always a harmonic 5th).
- Have FUN!

CONCLUDING

- Play the duet. Student plays two octaves higher.
- “Jingle Bells” may also be played three octaves higher as a solo, giving it a special bell effect.

32

Jingle Bells!

G POSITION

Merrily

3

Jin - gle bells! Jin - gle bells! Jin - gle all the way!

4

Oh, what fun it is to ride in a one - horse o - pen sleigh!

DUET PART (Student plays 2 octaves higher.)

SUGGESTED ASSIGNMENTS

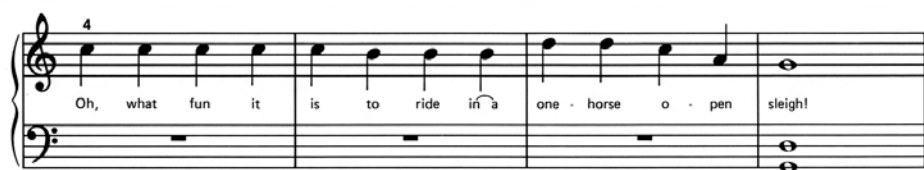
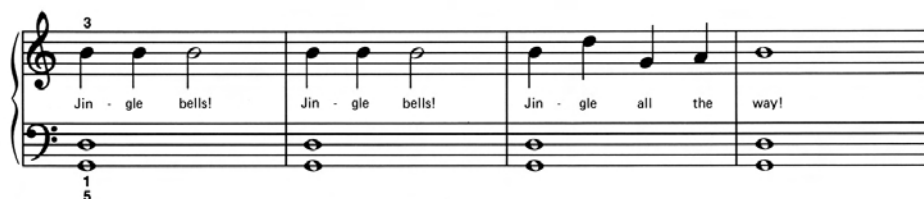
- Page 31 of Activity & Ear Training Book B with pages 32–33.
- Page 21 of Notespeller Book B with pages 32–33.
- Pages 14–15 of Sacred Solos Book B with pages 32–33.
- Pages 16–17 of Solo Book B with pages 32–33.
- Pages 24–25 of Theory Book B with pages 32–33.

OVERLAPPING CONCEPTS

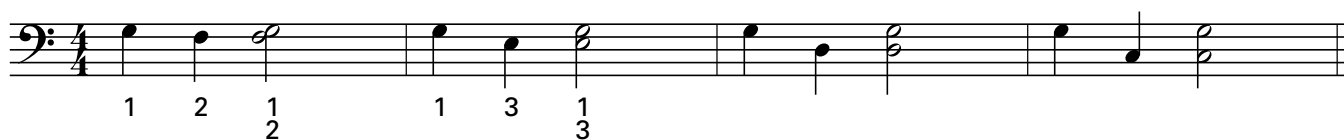
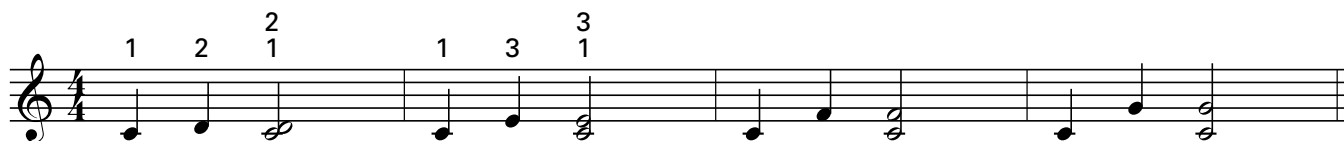
The entire page is a repeat of page 32, except for different RH intervals in the last two measures.

GYMNASTICS FOR FINGER INDEPENDENCE

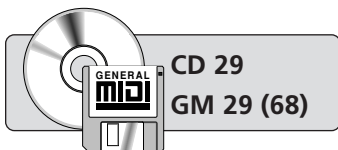
- Ease and facility at the keyboard result when the student plays these gymnastics daily.
- Remember:
 - Rounded hand
 - Curved fingers
 - Loose wrist
 - Play on tips of fingers
 - mf* dynamic level



Play LH 1 octave lower



Repeat in G position!



OVERLAPPING CONCEPTS

- G position
- *f* dynamic level.
- $\}$, $\underline{\hspace{0.5cm}}$ and — . Remind the student that the half rest means to rest for the value of a half note.
- Slurs

GOALS

- To introduce the sharp sign: \sharp
- To have the student understand the concept of the \sharp and be able to play \sharp s comfortably.
- Instant recognition and playing of the $C\sharp$.
- To play the five sharped notes in "Boogie Woogie Beat!"

IMPORTANT

- Because everything else is review, it is easy for the student to focus on the \sharp .
- LH & RH play the same pattern two octaves apart, hands separately.
- LH repeats the pattern three times.

INTERACTION

- Student quickly plays any black-key sharp the teacher asks for. (White-key sharps may also be discussed, if desired.)
- Clap and count the rhythm. Make loose arm gestures in the air for the beats where $\}$ and — occur.

CONCLUDING

- Play the duet.
- Have fun playing this piece for your friends!

34



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



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

Boogie Woogie Beat!

Moderately fast

1. Boo - gie woo - gie beat! Makes me tap my feet!
2. Boo - gie woo - gie beat! Sounds so ver - y neat!

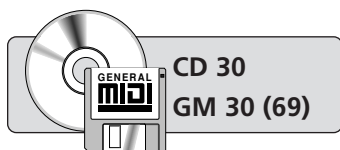
I like play - ing mu - sic with a boo - gie woo - gie beat!
I think boo - gie woo - gie is a ver - y spe - cial treat!

DUET PART



SUGGESTED ASSIGNMENTS

- Page 32 of Activity & Ear Training Book B.
- Flash Cards 64–68.
- Page 22 of Notespeller Book B.
- Page 18 of Technic Book B.
- Page 26 of Theory Book B.



OVERLAPPING CONCEPTS

- G position
- LH plays C#.
- RH plays #, but it is a new # — A#.

GOALS

- To further develop awareness of #s.
- To introduce new RH # — A#.
- To make the student aware of the words to the song: “Ev’ry new piece is like a brand new toy!” so “Make Time for Music!”
- FUN!

INTERACTION

- Student points to #s and defines the sign: “Next key to the right, black or white.”
- Teacher emphasizes that the definition makes a rhyme.
- Student draws several #s at top of page 35. (They look like a tic-tac-toe diagram!)
- Student says note names in rhythm.

CONCLUDING

Play the duet. Remember to continue recording each duet part three times on the students’ cassette recorders so they can have the pleasure of playing duets at home.



Make Time for Music!

Happily

1. Make time for mu - sic! Make time for play! joy!

2. Make time for mu - sic! Make time for joy!

Take Ev'ry new piece a lit - tle fun to day!

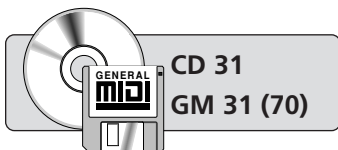
Ev'ry new piece is like a brand new toy!

DUET PART

1. 2.

SUGGESTED ASSIGNMENTS

- Page 33 of Activity & Ear Training Book B.
- Flash Card 69.
- Page 23 of Notespeller Book B.
- Page 18 of Solo Book B.
- Page 27 of Theory Book B.



OVERLAPPING CONCEPTS

- G position
- RH plays a phrase, then LH plays a phrase, alternating between the hands.
- Review of *mf* dynamic level.

GOALS

- To introduce the flat sign: \flat
- Instant recognition and playing of $B\flat$.
- Review of slurs.
- Review of melodic intervals in RH & LH.
- Ease in playing a slightly different rhythm pattern in the last measure of the first line.
- Ease in playing a “moderately fast” piece.

INTERACTION

- Student points to \flat s and defines the sign: “Next key to the left, black or white.”
- Student quickly plays any black-key flat the teacher asks for. (White-key flats may also be discussed, if desired.)
- Ask the student the difference between the sharp and the flat. Have the student play $B\flat$, then $A\sharp$. Point out that the same note may be written two different ways.
- Clap and count the rhythm.
- Name the intervals.
- Name the notes.

36



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



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

Rockin' Tune

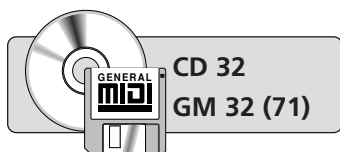


Moderately fast

The musical score for 'Rockin' Tune' is written in 4/4 time. The first line contains two measures of music. The first measure has a melody in the right hand (RH) and a bass line in the left hand (LH). The second measure has a melody in the RH and a bass line in the LH. The tempo is marked 'Moderately fast'. The dynamics are marked '1. mf' and '2. Play'. The lyrics are: 'If you're feel - in' blue, If you're feel - in' kind - a wea - ry, When you feel in' blue, trou - ble, just hear what I say! way!'. The score includes a flat sign before the B note in the second measure of the first line.

SUGGESTED ASSIGNMENTS

- Page 34 of Activity & Ear Training Book B.
- Flash Cards 70–75.
- Page 24 of Notespeller Book B.
- Page 19 of Technic Book B.
- Page 28 of Theory Book B.



OVERLAPPING CONCEPTS

- G position
- Review of *p*, *mf* and *f* dynamic levels
- \flat s
- LH harmonic interval: G, D
- RH melodic intervals
- Reviews $\{$ and \neg

GOALS

- Further development of ease in playing \flat s.
- To play a piece in march time.
- Exact observance of $\{$ s.
- Exact observance of dynamics in the music.
- To play on tip of finger 5 for LH harmonic 5ths.
- LH prepares for STACCATO on page 40.

POINT OUT

Words in 1st, 3rd, 7th and 11th measures tell which hand is playing: "Left, left!"

IMPORTANT

The dynamic levels (*p*, *mf*, *f*, *mf*, *p*) give an excellent opportunity to play each two measures as if the people marching are far away (*p*), closer (*mf*), passing by us (*f*), going away (*mf*) and far away (*p*). This experience prepares for < > , to be introduced on page 42.

INTERACTION

- Student claps the rhythm, using exact dynamics in the music. Make an arm gesture for $\{$ s.
- Student says the words in rhythm.

Marching Song



Lively march time

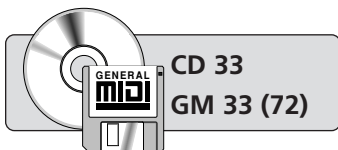
1st system: *p* "Left, left, keep in step! *mf* Left, left, keep in step!"

2nd system: *f* That's the way we march a - long, "Left, left, keep in step!"

3rd system: *mf* As we sing our march - ing song, *p* "Left, left, keep in step!"

SUGGESTED ASSIGNMENTS

- Page 35 of Activity & Ear Training Book B.
- Page 16 of Christmas Joy Book B.
- Page 25 of Notespeller Book B.
- Page 29 of Theory Book B.



OVERLAPPING CONCEPTS

- No new concepts are required to play the notes and rhythms of the piece. *f-p*: *f* the first time through; *p* on the repeat of the first line; *f* both times on the second line.
- Slurs
- Bbs
- LH repeated harmonic 5ths.
- RH melodic intervals.

KEY WORDS

- Moderately, like tom-toms
- *Forte*
- *Piano*
- *Legato*

IMPORTANT

- This is an excellent opportunity to develop the student's imagination on the "echo effect" of the 1st line when repeated. Ask, "Are the Indians far away in the distance?"
- Observing these contrasting dynamics will make the student more involved with the music.
- Be sure the student plays on tip of LH finger 5 for tom-toms.

INTERACTION

- Student claps the rhythm of RH, clapping *loudly* in *f* measures and *softly* in *p* measures.
- Student says note names of RH in rhythm.
- Student plays LH, keeping a steady beat.
- Student plays the piece hands together, carefully observing dynamics in the music.

Indian Song

Moderately, like tom-toms

1. I go where the In - dians go.
2. To the In - dians I'm a friend.

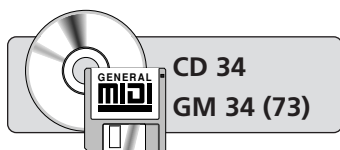
I know what the In - dians know!
We are are broth - ers to the end!

f-p

f both times

SUGGESTED ASSIGNMENTS

- Page 36 of Activity & Ear Training Book B.
- Page 26 of Notespeller Book B.
- Page 20 of Solo Book B.
- Page 30 of Theory Book B.



OVERLAPPING CONCEPTS

This piece uses old concepts in a new way, and it is so easy that many students play the piece at sight and go home from the lesson with the ability to play a piece that will delight parents and friends. This “peer music” is important!

GOALS

- To present a piece using harmonic and melodic intervals that are easy to sightread and learn quickly.
- Review of \flat s.
- Review of p and mf dynamic levels.

IMPORTANT

Play LH harmonic intervals on first line VERY QUIETLY to create a mysterious mood.

POINT OUT

- LH harmonic intervals move “5th, 4th; 3rd, 4th; 5th, 5th, 4th, 4th; 5th, 5th.” All intervals are adjacent to each other for ease in playing.
- RH & LH melodic intervals are all 2nds or repeated notes.
- LH repeats RH melody two octaves lower.

INTERACTION

- Student names LH harmonic intervals QUIETLY while playing the piece!
- Student names RH & LH notes.

IMPORTANT

Suggestion at the bottom of the page is excellent preparation for (see page 42) : “Playing softer and softer as Mumbo rides Jumbo out of sight.”

Mumbo-Jumbo



39

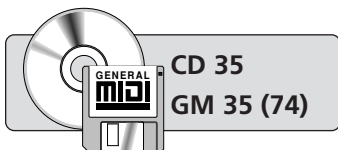
Mysteriously

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of one flat (Bb). The melody in the right hand starts on G4 and moves stepwise. The left hand plays harmonic intervals. The second system continues the melody with lyrics. The third system concludes the piece with a final cadence.

Suggestion: When playing at a recital or for friends, end *MUMBO-JUMBO* by repeating the first line twice, beginning *forte* and playing softer and softer as Mumbo rides Jumbo out of sight.

SUGGESTED ASSIGNMENTS

- Page 37 of Activity & Ear Training Book B.
- Page 27 of Notespeller Book B.
- Page 20 of Technic Book B.
- Page 31 of Theory Book B.



OVERLAPPING CONCEPTS

- Review of C position.
- Review of $\frac{1}{2}$ and $\frac{3}{4}$.
- Notes ascend and descend by 2nds to make them as easy as possible while a new concept is being learned.

GOALS

- Understanding and observance of staccato articulation.
- Review of p dynamic level.
- Fluency at alternating LH & RH.

KEY WORDS

- Staccato
- Separated
- Detached

EMPHASIZE

RH notes are “copycats” of LH notes.

IMPORTANT

Dots OVER or UNDER a note indicate staccato.

CONTINUING

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

INTERACTION

- Student plays LH 5, 4, 3, 2, 1 in C position, first legato, then staccato. Repeat in G position.
- Student plays RH 1, 2, 3, 4, 5 in C position, first legato, then staccato. Repeat in G position.

Staccato Playing

STACCATO means SEPARATED or DETACHED.

STACCATO is the opposite of LEGATO.

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

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

Raindrops

C POSITION REVIEW

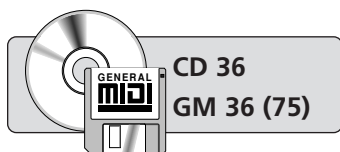
Moderately

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

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

SUGGESTED ASSIGNMENTS

- Page 38 of Activity & Ear Training Book B.
- Flash Card 76.
- Page 28 of Notespeller Book B.
- Page 21 of Technic Book B.
- Page 32 of Theory Book B.



OVERLAPPING CONCEPTS

- C position
- Staccato articulation
- *f* dynamic level
- {, —, —
- RH melodic intervals
- LH harmonic intervals

GOALS

- Continued experience in playing staccato.
- “Moderately fast” alternation between LH & RH.
- Having FUN playing a “delicious” song!

IMPORTANT

The first two measures of the second line are the same as the first two measures of the first line.

INTERACTION

- Student plays many staccato 2nds and 3rds in LH at random.
- Student says note names of RH, then intervals of RH.
- Student plays RH only, being careful to observe the correct rhythm and staccato.
- Student points to each rest in the piece and defines it.

Cracker Jack!



Moderately fast

Sheet music for "Cracker Jack!" in 4/4 time, marked "Moderately fast". The music is written for piano (p) and includes two systems of staves. The first system contains two lines of music, and the second system contains two lines of music. The lyrics are as follows:

1. Come and buy my Crack - er Jack! By the pack! Crack - er Jack!
 2. Come and buy my Crack - er Jack! Tast - y snack! Crack - er Jack!

The second system of music includes the following lyrics:

You'll en - joy a tast - y snack, If you'll buy my Crack - er Jack!
 There's a prize in ev - 'ry pack! Come and buy my Crack - er Jack!

SUGGESTED ASSIGNMENTS

- Page 39 of Activity & Ear Training Book B.
- Page 29 of Notespeller Book B.
- Page 21 of Solo Book B.
- Page 33 of Theory Book B.

Assign the following sheet music solos after page 41:

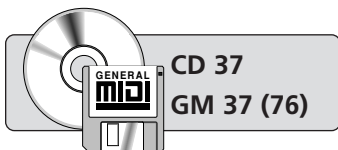
“Abracadabra” by Martha Mier (6117)

“Circus March/Questions” by John Robert Poe (14253)

“Gold Doubloons” by Martha Mier (6114)

“P-I-N-K!” by Martha Mier (6119)

“A Quiet Walk” by Martha Mier (6124)





OVERLAPPING CONCEPTS

- This is a review piece in G position. The only new concepts are the signs for crescendo and diminuendo. The oldest rhythms learned are used. Crescendo and diminuendo were prepared in the dynamics of “Marching Song” (page 37): *p*, *mf*, *f*, *mf*, *p* and “Mumbo-Jumbo” (see “Suggestion” at bottom of page 39).



GOALS

- Understanding and observing *crescendo* and *diminuendo* signs.
- Review of melodic 2nds and 3rds and a harmonic 5th in G position.
- Review of the \flat sign.
- Review of staccato.
- Review of $\{$ and \square .

EMPHASIZE

- As the sign  grows bigger, the tone should grow bigger.
- As the sign  grows smaller, the tone should get smaller.

REMEMBER

-  implies beginning with less tone, to make growing larger possible.
-  implies beginning with more tone, to make growing smaller possible.
- These concepts are important in EVERY PIECE the student will ever play!

NEW DYNAMIC SIGNS

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

Hide and Seek

G POSITION REVIEW

Slow!

2nd time play both hands 1 octave (8 notes) lower.



1. When we're play - ing hide and seek, close your eyes, don't you peek!
2. When I hid be - hind the chair, you could not find me there!

You can hunt a day or week, You'll nev - er find me!
I can hide 'most an - y - where; You'll nev - er find me!

INTERACTION

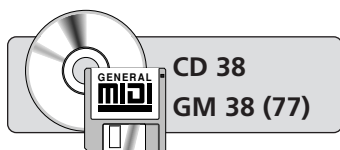
- Student claps 8 quarter notes, making a *crescendo*.
- Student claps 8 quarter notes, making a *diminuendo*.
- Student claps “Hide and Seek,” observing all dynamic indications while clapping.

SUGGESTION

- For a more mysterious sound and for added keyboard experience, play the LH and RH one octave lower than written.
- Play SLOWLY!

SUGGESTED ASSIGNMENTS

- Page 40 of Activity & Ear Training Book B.
- Flash Card 77.
- Page 30 of Notespeller Book B.
- Page 22 of Technic Book B.
- Pages 34–35 of Theory Book B.



OVERLAPPING CONCEPTS

- Staccato
- $\{$ and $\}$
- LH harmonic intervals
- RH melodic intervals
- *mf* dynamic level
- --- and ---

IMPORTANT

- LH harmonic 2nds play together with RH 2nd finger.
- Every note in the piece is staccato EXCEPT for --- s and --- s.
- Notice that LH harmonic intervals often repeat.
- First two measures of both lines are alike.
- It's FUN to play this "Moderately fast" piece!

INTERACTION

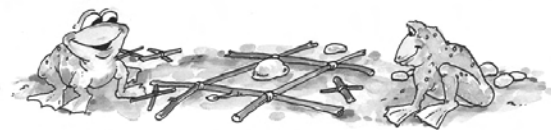
- Student names LH harmonic intervals, saying "same" for intervals that repeat.
- Student claps RH rhythm, making "bouncy" gesture on staccato claps to match staccato notes.
- Clap the last measure, saying "right, left, left."
- Tap last measure on a book using RH 1, LH 1 and LH 5 in rhythm.
- Tap all of "Anyone for Tic-Tac-Toe?" on a book, using the correct fingers, rhythm and articulation.

CONCLUDING

Play the duet.

Anyone for Tic-Tac-Toe?

C POSITION REVIEW



Moderately fast

1. An - y - one for tic - tac - toe? Draw a sharp and here we go!
 2. Just a game called "Tic - tac - toe." There's your X, and here's my O!

Lots of fun with X and O! See who wins the game!
 See my three O's in a row! Now I've won the game!

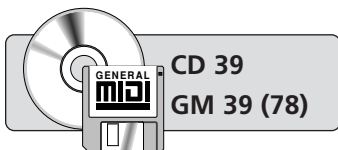
2nd time LH 1 octave lower on last 2 notes.

DUET PART

mf

SUGGESTED ASSIGNMENTS

- Page 41 of Activity & Ear Training Book B.
- Page 31 of Notespeller Book B.
- Page 16 of Sacred Solos Book B.
- Page 22 of Solo Book B.
- Page 23 of Technic Book B.
- Pages 36–37 of Theory Book B.



OVERLAPPING CONCEPTS

- LH melodic intervals
- LH harmonic intervals
- RH melodic intervals
- *f* dynamic level
- $\frac{4}{4}$
- \bullet , \circ and \circ
- Tied notes and slurs
- $\}$ and —
- C position

IMPORTANT

The words to “Celebration” indicate happiness and affirmation of the student on his or her success in completing Prep Course Lesson Book B. Congratulate the student!

POINT OUT

LH harmonic 2nd often plays together with RH 2.

INTERACTION

- Student says note names.
- Student says intervals.
- Student claps the rhythm of melodic intervals.
- Student claps the rhythm of LH harmonic intervals, being sure to hold tied notes for their FULL VALUE.
- When playing the piece, the student is careful to count the whole notes carefully.
- The piece should be played as fast as the student can play it correctly.

Celebration



Happily

Bake me a cake! Strike up the band!

Sign my di - plo - ma please, and give me a hand!

SUGGESTED ASSIGNMENTS

- Page 42 of Activity & Ear Training Book B with pages 44–45.
- Page 32 of Notespeller Book B with pages 44–45.
- Page 24 of Solo Book B with pages 44–45.
- Pages 38–39 of Theory Book B with pages 44–45.

OVERLAPPING CONCEPTS

The second page is the same as the first page, except for the last 2 measures.



Review

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



2. Name each of the following melodic intervals. Play each interval. Begin with RH 1.



3. Name each of the following harmonic intervals. Play each interval. Begin with LH 1.








4. What is the meaning of each of the following dynamic signs?



STUDENT'S MUSIC DICTIONARY

These terms have been introduced in Prep A and Prep B Lesson Books:

- **Bar line** Divides music into measures.
- **Bass clef** () Locates the F below Middle C.
- **Crescendo** () Gradually louder.
- **Diminuendo** () Gradually softer.
- **Double bar** () Indicates the end of the piece.
- **Dynamic signs** (*p*, *mf*, *f*) Signs showing how loud or soft to play.
- **Flat sign** () Indicates the next key to the left, black or white.

- **Forte** (*f*) Loud
- **Harmonic interval** The distance between two tones played together.
- **Interval** The distance between two tones.
- **Legato** Smoothly connected tones.
- **Measure** A group of notes divided by bar lines. The number of beats in the measure equals the top number in the time signature.
- **Melodic interval** The distance between two tones played separately.
- **Mezzo Forte** (*mf*) Moderately loud.

5. What is the meaning of *f-p*?

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

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

8. Name each of the following notes. Play them all.



STACCATO

LEGATO

9. Which of the above means smoothly connected? _____

10. Which means separated or detached? _____



STUDENT'S MUSIC DICTIONARY

(continued)

- **Note Values** \bullet = quarter; \circ = half;
 $\circ.$ = dotted half; \bullet = whole.
- **Phrase** A musical thought or sentence.
- **Piano** (*p*) Soft.
- **Repeat sign** ($:$) Repeat from the beginning.
- **Rest values** \wedge = quarter; \blacksquare = half; \blacksquare = whole.
- **Sharp sign** (\sharp) Indicates the next key to the right, black or white.
- **Slur** (\frown) Indicates legato, smoothly connected. Often divides the music into phrases.
- **Staccato** (\bullet) Separated or detached; indicated by a dot OVER or UNDER the note.
- **Time signatures** ($\frac{4}{4}$, $\frac{3}{4}$) Numbers found at the beginning of a piece. The top number shows the number of beats in a measure, the bottom number shows the kind of note that gets one count.
- **Treble clef** (treble clef) Locates the G above Middle C.

INTERACTION

- Student finds an example of any term the teacher asks for. (There are examples of each term in Prep Course Lesson Book B.) Student defines the term after finding an example of it.

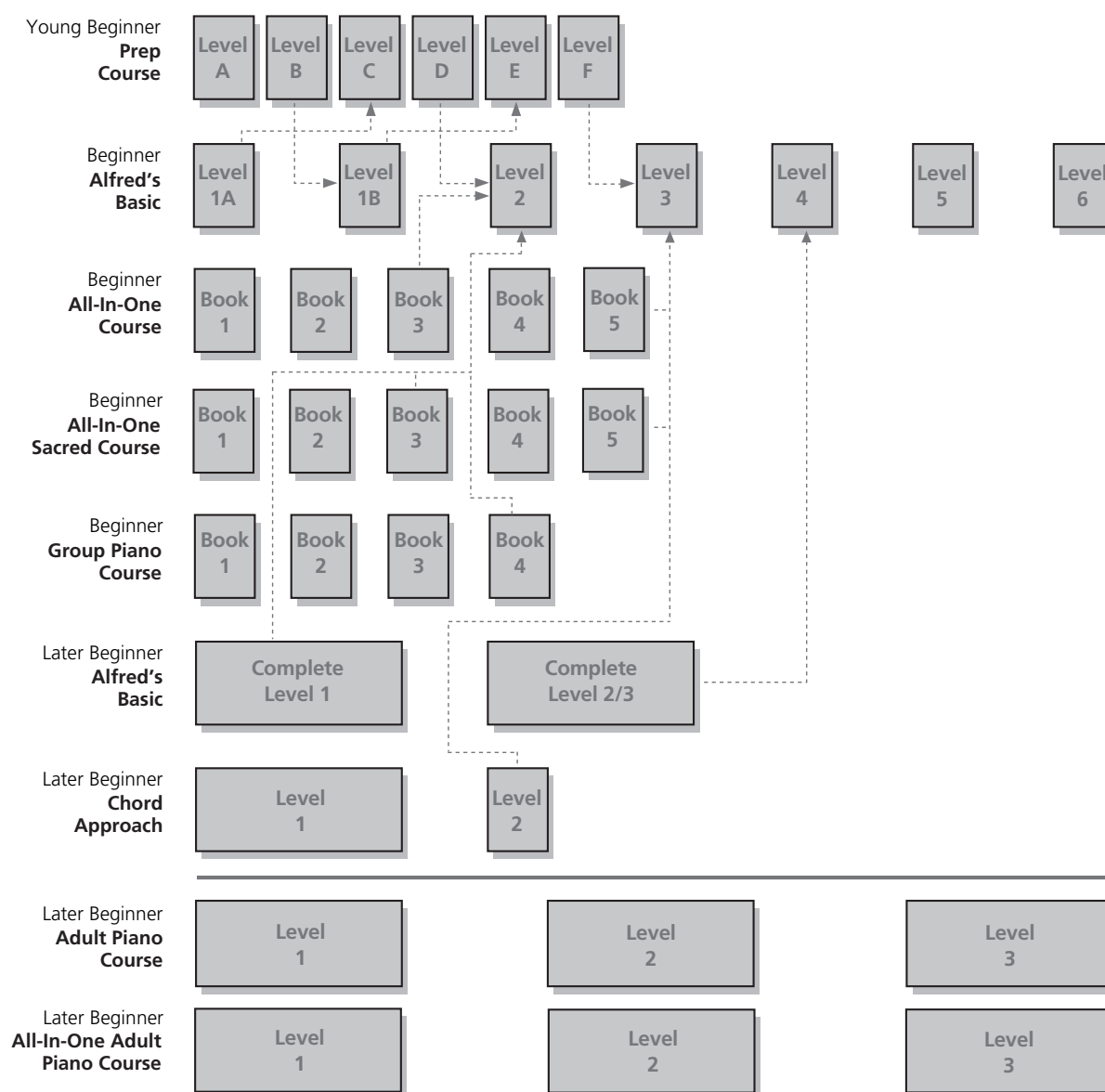
	
<h1><i>Certificate of Promotion</i></h1>	
<p>This Certifies that</p>	
<hr/>	
	<p>has successfully completed Prep Course Level B and is hereby promoted to Prep Course Level C</p>
<hr/> <p>Date</p>	<hr/> <p>Teacher</p>

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.



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com