Teacher’s Guide for Lesson Book Level 2

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PURPOSE To suggest an order of lesson activities that will result in a systematic and logical presentation of the material in Lesson Book, Level 2 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 2 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.) In many pages of this Guide, the topics have been given first place, since the importance of this feature cannot be over-emphasized.

INTERVAL READING Continued reading by intervals is stressed in Lesson Book 2. 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 2, Technic Book 2 and Recital Book 2 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, developing technic and building repertoire.

IMPORTANCE OF SUPPLEMENTARY MATERIALS Other important materials that are carefully coordinated with Lesson Book 2 include the following: Classic Themes Book 2, Composition Book 2, Duet Book 2, Ear Training Book 2, Ensemble Book 2, Fun Book 2, Graduation Book 2, Hymn Book 2, Jazz/Rock Course 2, Merry Christmas! Book 2, Musical Concepts Book 2, Notespeller Book 2, Repertoire Book 2, Sight Reading Book 2, Theory Through the Year 2, Top Hits! Christmas Book 2, Top Hits! Duet Book 2, Top Hits! Solo Book 2 and Computer Theory Software Games. A teacher version of the software that includes student records covering Levels 1A, 1B and 2 and a budget-priced student version for Level 2 are available for IBM, Macintosh and Apple computers. A number of solos are also published that fit perfectly with Level 2.

ASSIGNMENTS The suggested assignments remind the teacher of all of the coordinated materials that fit perfectly with each page of Lesson Book 2. The teacher can select as much 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 2 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.

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OVERLAPPING CONCEPTS REVIEWED

- Grand Staff
- Brace
- Bass Clef, Treble Clef
- Bar Lines, Measure, Double Bar
- Incomplete Measure
- Intervals
- Note Names, Note Values
- Time Signature: \( \frac{4}{4} \)
- Rest Values: \( - \), \( - \)
- Tied Notes
- Fermata: \( \wedge \)
- Staccato, Legato, Slurs
- Allegro
- Dynamic Signs: \( p, f \), \( \lll \), \( \lll \)
- Pedal
- Middle C position: both thumbs on C;
  Middle D position: both thumbs on D.

NEW CONCEPT

- Moving from Middle C position to Middle D position
  and back to Middle C position.

GOALS

- Review of concepts learned in earlier levels of
  Alfred’s Basic Piano Library.
- Fluency playing in Middle D position.
- Fun playing a famous melody.

EMPHASIZE

Each concept reviewed is essential to reading.

IMPORTANT

KEEP EYES ON MUSIC!

INTERACTION

- Student points out and defines each concept
  reviewed.
- Student names intervals.
- Student names notes.
- Student claps (or taps) rhythm.
- Student points to measures to be played with pedal
  and plays those measures with correct pedaling.

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

GOALS
• Playing a slightly longer piece.
• Continued review of concepts.

INTERACTION
• Student names intervals.
• Student names notes.
• Student points to measures to be played with pedal and plays those measures with correct pedaling.
• Student points to fermatas and defines them.

IMPORTANT
If the student has problems with any aspect of Interaction, the teacher should review the point with the student.

SUGGESTED ASSIGNMENTS
• Pages 2–3 of Duet Book 2.
• Page 3 of Ear Training Book 2.
• Pages 44–46 of Ensemble Book 1B.
• Pages 2–5 of Hymn Book 2.
• Page 3 of Notespeller Book 2.
• Pages 2–3 of Recital Book 2.
• Pages 3–4 of Repertoire Book 2.
• Page 2 of Sight Reading Book 2.
• Pages 2–3 of Theory Book 2.
• Page 3 of Theory Through the Year Book 2.
INTRODUCING DOTTED QUARTER NOTES

OVERLAPPING CONCEPTS

- \( \dot{\frac{1}{2}} \)
- \( \dot{\frac{1}{4}} \)
- \( \dot{\frac{1}{8}} \)
- Tied notes

NEW CONCEPTS

- A DOT INCREASES THE LENGTH OF A NOTE BY ONE HALF ITS VALUE.
- A dotted half note is equal to a half note tied to a quarter note:
  \[ \dot{\frac{1}{2}} = \frac{1}{2} \cdot \frac{1}{4} \]
- A dotted quarter note is equal to a quarter note tied to an eighth note:
  \[ \dot{\frac{1}{4}} = \frac{1}{4} \cdot \frac{1}{8} \]

EMPHASIZE

The dot following a note is actually worth a beat or part of a beat, depending on the value of the note that is dotted.

POINT OUT

The dot is added to note values the student already knows.

INTERACTION

The student claps (or taps) and counts “One and TWO and,” etc., for the last line on the page, counting louder when the dot occurs. This procedure develops more awareness of the time value represented by the dot.

SUGGESTED ASSIGNMENTS

- Flash Card 104.
- Pages 6–9 of Hymn Book 2.
OVERLAPPING CONCEPTS
• Entire page

GOALS
• To play the new rhythm pattern using staff notation.
• To reinforce \( \ \text{\textfrac{1}{4}} \ \text{\textfrac{1}{4}} \) with familiar songs.
• To play \( \ \text{\textfrac{1}{4}} \ \text{\textfrac{1}{4}} \) in various keyboard registers.

INTERACTION
• Student points to each dotted note on the page.
• Student explains the function of a dot.
• Student claps (or taps) rhythm while counting aloud.
• Student names intervals in all examples.
• Student names notes in all examples.
• Suggestion: Remind student to count aloud, making his or her voice louder on beats where dot occurs: “One and TWO and three and,” etc.

SUGGESTED ASSIGNMENTS
• Pages 2–3 of Composition Book 2.
• Page 4 of Ear Training Book 2.
• Page 4 of Notespeller Book 2.
• Page 3 of Sight Reading Book 2.
• Page 5 of Theory Book 2.
• Page 4 of Theory Through the Year Book 2.
• Pages 2–5 of Top Hits! Duet Book 2.
OVERLAPPING CONCEPTS

- Allegro
- Accents
- > <
- forte
- piano
- Slurs
- ! – –

GOAL

Continued experience with ‟当做”.

INTERACTION

- Student points to all ‟当做” rhythms.
- Student plays RH 1 forte in measure 1, then RH 1 piano in measure 3. This procedure reinforces the concept of an echo phrase.
- Clap (or tap) the 2nd and 3rd measures of line 2, clapping louder as the < occurs and softer as the > occurs. This procedure reinforces the concept of crescendo followed by diminuendo. The clapping is actually a larger gesture of the movement the fingers will make on the keys to achieve < >.
- Student names intervals.
- Student names notes, using a loud voice for forte phrases and a quiet voice for piano phrases.

SUGGESTED ASSIGNMENTS

- Page 4 of Composition Book 2.
- Page 5 of Ear Training Book 2.
- Pages 2–9 of Ensemble Book 2 with page 6 or 7.
- Page 2 of Fun Book 2 with page 6 or 7.
- Pages 10–11 of Hymn Book 2.
- Page 5 of Notespeller Book 2 with pages 6–7.
- Pages 4–5 of Recital Book 2 with page 6 or 7.
- Page 5 of Repertoire Book 2.
- Page 4 of Sight Reading Book 2.
- Begin Group 1 Exercises of Technic Book 2.
- Pages 2–4 of Top Hits! Solo Book 2.
OVERLAPPING CONCEPTS

• Allegro
• \( \text{\textbullet \text{\textbullet}} \)
• \( \text{\# \: \text{\textbullet \text{\textbullet}}} \)
• \( \text{\textbullet \text{\textbullet}} \)
• \( f, p \)
• Slurs

NEW CONCEPTS

• Two positions in LH.
• Finger substitution: On the 3rd line, LH 1 plays G, then LH 3 moves to the same G.

GOAL

Fluency in LH finger substitution and in playing two LH positions.

IMPORTANT

This piece is a theme from Beethoven’s 9th Symphony. It is not an arrangement of a piano composition.

PRACTICE SUGGESTIONS

• Student plays LH 1 on G, then LH 3 on G. Make this change several times so it becomes very comfortable.
• Student plays LH of last measure in line three, then returns to LH interval of a 5th on C and G. Again, this should be done several times so that the gesture becomes very comfortable.

INTERACTION

• Student points to all \( \text{\textbullet \text{\textbullet}} \) rhythms.
• Student claps (or taps) rhythm.
• Student points to LH position changes.
• Student uses book or fallboard to make LH gesture for finger substitution occurring in line 3.

SUGGESTED ASSIGNMENTS

• Pages 5–6 of Composition Book 2.
• Page 6 of Ear Training Book 2.
• Pages 2–9 of Ensemble Book 2.
• Pages 2–5 of Musical Concepts Book 2.
• Pages 6–7 of Repertoire Book 2.
• Page 5 of Sight Reading Book 2.
• Page 6 of Theory Book 2.
• Page 5 of Theory Through the Year Book 2.
MEASURING 6ths

This page is very important because the hand will expand to 6ths. Understanding this concept will ensure success in the pieces to come.

OVERLAPPING CONCEPTS
- Shape of intervals on the keyboard
- Intervals are written LINE-SPACE or SPACE-LINE
- 2nds
- 3rds
- 4ths
- 5ths
- Melodic intervals
- Harmonic intervals

NEW CONCEPTS
- The melodic interval of a 6th
- The harmonic interval of a 6th
- RH 5 plays G or A
- LH 1 plays G or A

GOAL
Reading and playing melodic or harmonic 6ths.

INTERACTION
- Student plays RH melodic intervals, saying “melodic 2nd, melodic 3rd, etc.” as each interval is played.
- Student plays RH harmonic intervals, saying “harmonic 2nd, harmonic 3rd, etc.” as each interval is played.
- Student plays LH melodic intervals as above.
- Student plays LH harmonic intervals as above.
- Student finds and plays random 6ths on the keyboard, first with RH and then with LH.

SUGGESTED ASSIGNMENTS
- Pages 4–5 of Duet Book 2.
- Flash Cards 105–109.
- Page 6 of Notespeller Book 2.
- Page 6 of Sight Reading Book 2.
- Begin Group 2 Exercises of Technic Book 2.
- Page 7 of Theory Book 2 with pages 8–9.
OVERLAPPING CONCEPTS
• 2nds
• 3rds
• 4ths
• 5ths
• 6ths
• Allegro moderato
• Slurs
• \( \frac{3}{4} \) time signature
• \( \text{stroked note} \)

REVIEW
All intervals up to the 6th

NEW CONCEPTS
None

GOAL
To incorporate melodic and harmonic 6ths in a piece.

INTERACTION
• Student plays warm-up staccato intervals.
• Student points to melodic 6th in RH and names notes.
• Student points to harmonic 6th in RH and names notes.
• Student points to harmonic 6th in LH and names notes.
• Student claps (or taps) rhythm.
• Student plays 3rd measure of last line staccato.
• Student points to and defines \( \text{stroked note} \). (It is important to hold the last note for three counts plus the \( \text{stroked note} \).)

SUGGESTED ASSIGNMENTS
• Page 7 of Composition Book 2.
• Pages 6–7 of Duet Book 2.
• Page 7 of Ear Training Book 2.
• Page 3 of Fun Book 2.
• Page 2 of Jazz/Rock Course 2 (but see Suggested Assignments on page 23 of this Teacher’s Guide).
• Page 7 of Notespeller Book 2.
• Pages 6–7 of Recital Book 2.
• Page 7 of Sight Reading Book 2.
OVERLAPPING CONCEPTS

- Allegro moderato
- \( mf \)
- \( \uparrow \)
- \( \downarrow \)
- RH 5 plays G or A
- LH 1 plays G or A

NEW CONCEPT

- LH and RH play extended position at the same time.
- Optional suggestion: repeat last line slowly and softly with both hands \( 8va. \)

GOAL

- Further experience playing in extended position.
- Careful observance of LH rests.

INTERACTION

- Student says intervals.
- Student says note names.
- Student places both hands on book (or fallboard), leaving space between 1 and 2 so as to have the feeling of the hands extended over six keys.
- Student counts aloud while gently “shadow playing” the first eight measures of the RH in rhythm, then gently tapping the correct fingers while keeping a slightly extended hand position for the first measure.
- Student plays last measure with pedal as indicated.

SUGGESTED ASSIGNMENTS

- Page 8 of Ear Training Book 2.
- Page 8 of Notespeller Book 2 with pages 10–11.
- Page 8 of Sight Reading Book 2.
- Page 8 of Theory Book 2 with pages 10–11.
OVERLAPPING CONCEPTS

- RH 5 on G or A
- LH 1 on G or A
- \( mf - p \), mezzo forte 1st time, piano on repeat
- Andante
- Both hands 8va when repeating

NEW CONCEPTS

- Changing time signatures in each measure from \( \frac{2}{4} \) to \( \frac{3}{4} \) to \( \frac{2}{4} \).
- Extended harmonic intervals in each hand.

GOALS

- Using LH 1 for either of two keys.
- Using RH 5 for either of two keys.
- Playing \( \dot{\text{1}} \). \( \text{3} \) hands together with harmonic intervals in both hands.

INTERACTION

- Student names LH intervals.
- Student names RH intervals.
- Student defines \( mf - p \).
- Student points to all dotted notes.
- Student claps rhythm.

SUGGESTED ASSIGNMENTS

- Page 8 of Composition Book 2.
- Page 9 of Ear Training Book 2.
- Pages 10–17 of Ensemble Book 2.
- Pages 4–5 of Fun Book 2.
- Page 3 of Jazz/Rock Course 2.
- Pages 8–9 of Recital Book 2.
- Page 8 of Repertoire Book 2.
- Page 9 of Sight Reading Book 2.
- Page 6 of Theory Through the Year Book 2.
- Pages 6–9 of Top Hits! Duet Book 2.
- Pages 5–7 of Top Hits! Solo Book 2.
MEASURING 6ths IN G POSITION

OVERLAPPING CONCEPTS
Extending either hand to play a 6th.

NEW CONCEPTS
• Moving to G position for extension to a 6th.
• RH 5 plays D or E.
• LH 1 plays D or E.

GOALS
Fluency in playing 6ths in different positions and in different keyboard registers.

INTERACTION
• Student plays RH melodic intervals, saying “melodic 2nd, melodic 3rd, etc.” as each interval is played.
• Student plays RH harmonic intervals, saying “harmonic 2nd, harmonic 3rd, etc.” as he or she plays.
• Student plays LH melodic intervals, saying names of intervals.
• Student plays LH harmonic intervals, saying names of intervals.

SUGGESTED ASSIGNMENTS
• Flash Cards 110–111.
• Page 4 of Jazz/Rock Course 2.
• Page 9 of Notespeller Book 2.
• Page 10 of Sight Reading Book 2.
• Begin Group 3 Exercises of Technic Book 2.
• Page 9 of Theory Book 2 with pages 12–13.
OVERLAPPING CONCEPTS

• Andante moderato
• \( f-p \)
• \( mf \)
• Both hands 8va on repeat
• Ritard.

• Damper pedal
• Playing 6ths in G position
• Contrasting staccato and legato
• Harmonic intervals in both hands

NEW CONCEPT

Fluency in a piece that changes registers frequently.

GOALS

• Fluency in playing G position + 1 in both hands.
• Harmonic intervals in both hands.
• Staccato harmonic intervals in both hands.

INTERACTION

• Student plays RH melodic and harmonic intervals in the piece while saying “melodic 2nd, melodic 2nd, melodic 2nd, melodic 3rd, melodic 3rd, harmonic 6th, harmonic 6th, harmonic 5th,” etc.
• Student plays LH melodic and harmonic intervals, naming them as above.
• Student points out 8va sections.
• Student finds measures that are identical, thus realizing that repetition makes any piece easier to learn.
• Student practices the gesture of moving hands to 8va position, then back again.
• Student defines \( f-p \), Andante moderato and ritard.

SUGGESTED ASSIGNMENTS

• Page 9 of Composition Book 2.
• Pages 8–9 of Duet Book 2.
• Page 10 of Ear Training Book 2.
• Page 6 of Fun Book 2.
• Page 5 of Jazz/Rock Course 2.
• Pages 6–9 of Musical Concepts Book 2.
• Page 10 of Notespeller Book 2.
• Pages 10–11 of Recital Book 2.
• Pages 9–10 of Repertoire Book 2.
• Page 10 of Sight Reading Book 2.
OVERLAPPING CONCEPTS

- Tied notes
- C position + 1
- RH 1 on C or D
- RH 8va on repeat
- Allegro
- Forte on first time, piano on repeat

NEW CONCEPTS

- In positions that include 6 or more notes, any finger may be required to play either of 2 notes.
- C position + 1 with LH playing B or C.

GOAL

Extending LH 5 one note lower in C position.

INTERACTION

- Student names LH intervals.
- Student names LH notes.
- Student points to RH skip of a 3rd with 2 and 1 in last measure.
- Student says note names and fingers to be used, then plays RH of last measure.
- Student claps rhythm forte, then claps the repeat quietly because of the $f-p$ indication.

SUGGESTED ASSIGNMENTS

- Pages 2–3 of Classic Themes Book 2.
- Page 11 of Ear Training Book 2.
- Pages 12–13 of Hymn Book 2.
- Page 6 of Jazz/Rock Course 2.
- Page 11 of Notespeller Book 2.
- Page 11 of Repertoire Book 2.
- Page 12 of Sight Reading Book 2.
- Begin Group 4 Exercises of Technic Book 2.
OVERLAPPING CONCEPTS
• Allegro moderato
• RH intervals from treble G up to treble E
• Contrasting staccato and legato phrases
• RH 8va on repeat
• Forte on first time, piano on repeat

NEW CONCEPT
Expanding LH 5 one note lower in G position.

GOALS
• Further experience with G position + 1.
• Contrasting staccato and legato.

INTERACTION
• Student plays RH intervals, saying “harmonic 2nd, harmonic 3rd, etc.”
• Student plays LH intervals, naming them.
• Student points out RH staccato notes.
• Student points out RH extended position.
• Student points out LH extended position.

SUGGESTED ASSIGNMENTS
• Pages 10–11 of Composition Book 2.
• Page 12 of Ear Training Book 2.
• Page 7 of Fun Book 2.
• Page 12 of Notespeller Book 2.
• Pages 12–13 of Recital Book 2.
• Page 13 of Sight Reading Book 2.
• Page 10 of Theory Book 2.
IMPORTANT
Each hand plays 6ths and is free to move up and down the keyboard to neighboring keys.

OVERLAPPING CONCEPTS
• Moderato
• Harmonic 6ths
• RH extended from C to A melodically
• RH 1 on C or D
• Ritard.
• :*
• Pedal
• mp
• Fine

NEW CONCEPT
Stepwise harmonic 6ths.

EMPHASIZE
Harmonic 6ths played as melody should be louder than harmonic 2nds and 3rds played as accompaniment.

GOAL
Freedom in moving around the keyboard to neighboring harmonic 6ths.

INTERACTION
• Student says note names in melodic 6th exercises.
• Student plays melodic 6th exercises.
• Student says intervals in first section of “Lone Star Waltz.”
• Student says names of RH notes.
• Student claps rhythm of RH.
• Student plays last measure of first section, using pedal as indicated.
OVERLAPPING CONCEPTS

- Harmonic 6ths moving stepwise up and down the keyboard
- Staccato harmonic 2nds and 3rds used as accompaniment
- \( f \)
- \( mf \)
- \( p \)
- \( D. C. al Fine \)
- Rests

NEW CONCEPTS

- Stepwise harmonic 6ths.
- Staccato in one hand while the other hand holds \( \overline{\text{d}} \) for three counts.

GOAL

Freedom in moving around the keyboard.

INTERACTION

- On a book or on the fallboard, student taps RH stepwise 6ths \textit{forte}, then taps LH accompanying 2nds and 3rds staccato and \( mf \).
- Also tap LH stepwise 6ths \( mf \) and RH accompanying 2nds and 3rds staccato and \( p \).

IMPORTANT

- Be sure to hold \( \overline{\text{d}} \) for three counts.
- Keep hand and wrist loose when playing the stepwise 6ths.

SUGGESTED ASSIGNMENTS

- Pages 4–9 of Classic Themes Book 2.
- Pages 12–13 of Composition Book 2.
- Pages 10–11 of Duet Book 2.
- Page 13 of Ear Training Book 2.
- Pages 18–25 of Ensemble Book 2.
- Pages 8–9 of Fun Book 2.
- Pages 14–15 of Hymn Book 2.
- Page 7 of Jazz/Rock Course 2.
- Page 13 of Notespeller Book 2.
- Pages 14–15 of Recital Book 2.
- Pages 12–14 of Repertoire Book 2.
- Page 14 of Sight Reading Book 2.
- Begin Group 5 Exercises of Technic Book 2.
- Page 8 of Theory Through the Year Book 2.
NEW CONCEPTS

- This important page introduces the technical concept of crossing a finger over the thumb.
- The RH plays six notes in six positions. Every note on the treble staff is played.
- The LH plays six notes in six positions. Every note on the bass staff is played.

GOALS

- Reading all the notes on the treble staff.
- Reading all the notes on the bass staff.
- Fluency in passing 2 over 1.
- Ease in moving around the keyboard.

PRACTICE SUGGESTIONS

- Keep the wrist loose.
- Play on side tip of thumb to make the cross-over easier and to avoid an accent on the thumb’s note.
- The fingers drop into the keys loosely.
- Play with a rounded hand.

INTERACTION

- Student names notes in “Crossing RH 2 over 1” and in “Crossing LH 2 over 1.”
- Student demonstrates the cross-over gesture in the air.
- Student plays RH exercise, then LH exercise.

SUGGESTED ASSIGNMENTS

- Pages 10–11 of Classic Themes Book 2.
- Page 14 of Ear Training Book 2.
- Pages 10–11 of Fun Book 2.
- Pages 16–17 of Hymn Book 2.
- Page 8 of Jazz/Rock Course 2.
- Page 14 of Notespeller Book 2.
- Page 15 of Repertoire Book 2.
- Page 15 of Sight Reading Book 2.
- Begin Group 6 Exercises of Technic Book 2.
- Pages 12–13 of Theory Book 2.
OVERLAPPING CONCEPTS

• Allegro moderato
• \( \text{mf} \quad \text{mp} \quad \text{p} \)
• Accents in both hands at the same time
• RH extended from G to B below Middle C
• RH 2 over 1
• Both hands staccato
• Piano phrase alternating with mezzo forte or mezzo piano phrase
• Slurs
• \textit{D. C. al Fine}

NEW CONCEPT

• RH 2 over 1

INTERACTION

• To help make staccato and legato secure, student claps RH while saying “bounce, bounce, hold; bounce, bounce, hold; smoothly, smoothly, smoothly, smoothly;” etc.

• Be sure to hold \( \text{c} \) for two full counts.

• Student defines \textit{D. C. al Fine} and indicates how it will be observed.

• This piece is a winner!

SUGGESTED ASSIGNMENTS

• Pages 12–13 of Classic Themes Book 2.
• Page 14–15 of Composition Book 2.
• Pages 12–13 of Duet Book 2.
• Page 15 of Ear Training Book 2.
• Page 9 of Jazz/Rock Course 2.
• Page 16 of Sight Reading Book 2.
• Page 14 of Theory Book 2.
• Page 9 of Theory Through the Year Book 2.
• Pages 10–13 of Top Hits! Duet Book 2.
• Pages 8–11 of Top Hits! Solo Book 2.
OVERLAPPING CONCEPTS

• Allegro moderato
• RH 8va
• Melodic line divided between the hands
• Accents in both hands at the same time
• Pedal
• Slurs
• Legato
• \`
• #

NEW CONCEPTS

• \( \text{fortissimo}. \)
• \( \text{pianissimo}. \)
• \( \text{above and below the treble and bass staffs}. \)

• LH plays notes on treble staff.
• RH plays notes on bass staff.
• LH plays E above Middle C, as well as F and E below the bass staff.
• LH 8va lower than written in last two measures.

GOALS

• To play pianissimo.
• To play fortissimo.
• To build the crescendo as indicated on the melodic lines divided between the hands.
• Ease in moving about the keyboard.
• Very loud accents on accented chords.
OVERLAPPING CONCEPTS

• Entire page

NEW CONCEPTS

• Continued experience playing in expanded registers of the keyboard.
• LH and RH widely separated in last two measures.

PRACTICE SUGGESTIONS

• Drop very slowly into the keys for *pianissimo* tones.
• Play on side tip of RH 1 for ease in crossing 2 over 1.
• Play the *fortissimo* notes very loud, but with good tone quality. Take care not to play any other notes as loud so that the dynamic climaxes will be definite.

INTERACTION

• Student defines all musical terms on both pages of “Malagueña.”
• Student begins clapping very softly on measure one, then gradually claps louder as the crescendo reaches *ff*.
• Student plays accented chord in last measure of line two. Add pedal, releasing pedal exactly on beat two.

SUGGESTED ASSIGNMENTS

• Pages 16–17 of Composition Book 2.
• Pages 14–15 of Duet Book 2.
• Page 16 of Ear Training Book 2.
• Pages 26–33 of Ensemble Book 2.
• Flash Cards 112–113.
• Pages 12–13 of Fun Book 2.
• Page 10 of Jazz/Rock Course 2.
• Page 15 of Notespeller Book 2.
• Pages 16–17 of Recital Book 2.
• Page 17 of Sight Reading Book 2.
• Page 15 of Theory Book 2.
• Page 10 of Theory Through the Year Book 2.
• Pages 14–17 of Top Hits! Duet Book 2.
MEASURING 7ths

OVERLAPPING CONCEPTS
Melodic intervals from the 2nd to the 6th.

NEW CONCEPTS
• Expanding the hand to play melodic 7ths. (Students with larger hands may also play harmonic 7ths.)
• Keyboard shape of 7ths.
• Staff shape of 7ths.

NOTICE
• Odd number intervals (3rd, 5th, 7th) are written LINE to LINE or SPACE to SPACE.
• Even number intervals (2nd, 4th, 6th) are written LINE to SPACE or SPACE to LINE.

GOALS
• Slightly more expansion of the hand.
• Recognizing and playing melodic 7ths.

INTERACTION
• Student plays RH melodic intervals saying “line-space” or “space-line” as indicated, then “melodic 2nd, melodic 3rd,” etc., then note names of each melodic interval.
• Student repeats the steps above with LH melodic intervals.

SUGGESTED ASSIGNMENTS
• Page 17 of Ear Training Book 2.
• Flash Cards 114–118.
• Page 11 of Jazz/Rock Course 2.
• Page 16 of Notespeller Book 2.
• Page 18 of Sight Reading Book 2.
• Begin Group 7 Exercises of Technic Book 2.
• Pages 16–17 of Theory Book 2 with pages 22–23.
OUR SPECIAL WALTZ

OVERLAPPING CONCEPTS
Entire piece

NEW CONCEPT
Use of melodic 7th in a melody.

CONCEPTS REVIEWED
• Two-note slurs
• Three-note slurs
• 7ths
• “<”
• “>”
• f, mf, p
• “Moderato”
• “=”
• “>”
• RH plays extended position

GOALS
• Fluency in playing all melodic intervals up to the 7th.
• Two-note and three-note slurs.
• Playing LH quieter than RH melody.
• Long crescendo as melodic intervals become larger.

INTERACTION
• Student reviews definition of Waltz (a dance in $\frac{3}{4}$ time).
• Student names intervals in first line.
• Student points out two-note and three-note slurs.
• Student makes gesture for playing slurs without actually playing the notes.
• Student is careful to hold the notes in the last measure for their full value plus the “>”.

SUGGESTED ASSIGNMENTS
• Although Jazz/Rock Course 2 is correlated page-by-page with Lesson Book 2 and can begin as early as page 9, it may be advisable to wait until page 23 due to the complexities of the rhythm. However, students with a strong desire to play Jazz/Rock may begin anytime after page 9.
• Pages 14–15 of Classic Themes Book 2.
• Pages 18–19 of Composition Book 2.
• Pages 16–17 of Duet Book 2.
• Pages 14–15 of Fun Book 2.
• Page 17 of Notespeller Book 2.
• Pages 18–19 of Recital Book 2.
• Page 16 of Repertoire Book 2.
• Page 19 of Sight Reading Book 2.
• Page 11 of Theory Through the Year Book 2.
• Pages 12–13 of Top Hits! Solo Book 2.
This important page reviews tetrachords and the major scale pattern. In addition, it introduces the technique of playing 3 over 1. The one-octave C major scale is played hands separately, LH ascending and RH descending. This plan reinforces the 3 over 1 concept. The bottom two lines may be played hands together after the student can play both lines smoothly, hands alone.

**OVERLAPPING CONCEPTS**
- Tetrachords
- Major scale pattern
- One-octave scale, hands separately

**NEW CONCEPTS**
- Passing 3 over 1, LH ascending, RH descending.
- Playing the two tetrachords in the major scale with one hand.
- Playing C major scale hands separately.
- Contrary motion: hands move in opposite directions.
- Contrary motion scale fingering is the same in both hands.
- Contrary motion C major scale.

**GOAL**
Playing one-octave C major scale (hands separately and also in contrary motion) with smooth passing of 3 over 1, slowly at first, gradually increasing speed on repetitions of the scale.

**INTERACTION**
- Student “shadows” 3 over 1 gesture on book or table, being careful not to twist the thumb as 3 passes over it.
- Student plays last line on page, hands separately.
- Student may play last line hands together after the scale can be played smoothly hands separately.
- Play slowly, then play faster after technique is secure.

**SUGGESTED ASSIGNMENTS**
- Pages 16–17 of Classic Themes Book 2.
- Page 18 of Ear Training Book 2.
- Flash Card 119.
- Pages 12–13 of Jazz/Rock Course 2.
- Page 18 of Notespeller Book 2.
- Begin Group 8 Exercises of Technic Book 2.
OVERLAPPING CONCEPTS

• *Andante moderato*
• One-octave ascending C major scale played with LH.
• One-octave descending C major scale played with RH.
• Both hands 8va
• *f, mf, p, mp*
• *Ritard.*
• ♩
• ♫
• *D. C. al Fine*

NEW CONCEPT

Playing the C major scale as part of the melodic line in a piece.

GOALS

• Fluency in playing 3 over 1 in LH and RH.
• Further experience in playing both hands 8va.

INTERACTION

• Student points to lines 2 and 4, explaining that these two lines are echoes of lines 1 and 3.
• Student points to LH scale.
• Student points to RH scale.
• Student claps rhythm, being sure to hold \( \frac{1}{4} \) in measure 4 for its full value.
• Student reviews definition of *D. C. al Fine.*

SUGGESTED ASSIGNMENTS

• Pages 18–19 of Classic Themes Book 2.
• Pages 20–21 of Composition Book 2.
• Page 19 of Ear Training Book 2.
• Pages 16–17 of Fun Book 2.
• Page 14 of Jazz/Rock Course 2.
• Pages 20–21 of Recital Book 2 with page 25 or 27.
• Page 20 of Sight Reading Book 2.
• Page 12 of Theory Through the Year Book 2.
• Pages 18–21 of Top Hits! Duet Book 2.
MEASURING OCTAVES (8THS)

OVERLAPPING CONCEPTS
• Melodic intervals up to the 7th

NEW CONCEPTS
• Shape of octave on keyboard and staff.
• Expanding the hand to play melodic octaves. Students with larger hands may also play harmonic octaves.

GOALS
• Slightly more expansion of the hand.
• Reading and playing melodic octaves.

INTERACTION
• Student plays RH melodic intervals, saying “line-space” on even-numbered intervals and “line-line” on odd-numbered intervals.
• Student plays LH melodic intervals as above.

IMPORTANT
Remind student to play with a rounded hand.

SUGGESTED ASSIGNMENTS
• Page 20 of Ear Training Book 2.
• Flash Cards 120–124.
• Page 15 of Jazz/Rock Course 2.
• Page 19 of Notespeller book 2.
• Page 17 of Repertoire Book 2.
• Page 21 of Sight Reading Book 2.
• Begin Group 9 Exercises of Technic Book 2.
• Page 18 of Theory Book 2.
OVERLAPPING CONCEPTS

• Allegro
• 2nd time RH 8va
• ∼
•  8va
• 2 4
• f, mf, p, ff
• γ ♩
• ≥
• ≥

NEW CONCEPTS

• RH melodic skip of an octave
• Slight change of waltz bass to fit 2 4 time signature:

GOALS

• Playing RH descending C major scale as a melody.
• Playing LH accompaniment quieter than RH melody.

INTERACTION

• Student plays LH warm-up for fluency in changing chords.
• Student points to melodic octave.
• Student plays RH of measures 7–9.
• Student points to eighth rest.
• Student points to accent.
• Student claps rhythm of last measure, clapping louder for accented beat.

SUGGESTED ASSIGNMENTS

• Page 22 of Composition Book 2.
• Pages 18–19 of Duet Book 2.
• Pages 34–41 of Ensemble Book 2.
• Pages 18–19 of Fun Book 2.
• Pages 18–19 of Hymn Book 2.
• Pages 16–19 of Jazz/Rock Course 2.
• Pages 18–21 of Musical Concepts Book 2.
• Page 20 of Notespeller Book 2.
• Page 18 of Repertoire Book 2.
• Page 22 of Sight Reading Book 2.
• Page 19 of Theory Book 2.
• Page 13 of Theory Through the Year Book 2.
This page reviews tetrachords and the major scale pattern in G major. It also expands experience with 3 over 1 technique in one octave scales, LH ascending and RH descending. The G major scale is also presented in contrary motion.

OVERLAPPING CONCEPTS
• Tetrachords
• Major scale pattern
• One-octave major scale with one hand
• Passing of 3 over 1

NEW CONCEPTS
• Playing G major scale hands separately.
• Contrary motion: hands move in opposite directions.
• Contrary motion scale fingering is the same in both hands.
• Contrary motion G Major scale.

GOALS
• Smooth passing of 3 over 1.
• Fluency and accuracy in playing.
• G major scale, hands separately and also in contrary motion.

INTERACTION
• Student explains why there is an F# in the G major scale.
• Student says letter names of G major scale.
• Student taps contrary G major scale on fallboard, saying finger numbers.

SUGGESTED ASSIGNMENTS
• Page 21 of Ear Training Book 2.
• Flash Cards 125–127.
• Begin Group 10 Exercises of Technic Book 2.
• Page 20 of Theory Book 2 with pages 28–29.
OVERLAPPING CONCEPTS

• Allegro
• \(mf, f\)
• Staccato
• 2 over 1
• 3 over 1
• 1 under 2
• RH position changes
• LH position changes
• D. C. al Fine
• >

NEW CONCEPTS

• Combining 3 RH positions in one piece.
• Harmonic 7ths in LH.
• G Major key signature.

GOALS

• Smooth position changes.
• Staccato contrasted with legato.
• Smooth thumb turns.
• Smooth 1 under 2.
• Smooth 2 over 1 and 3 over 1.

INTERACTION

• Student defines Allegro.
• Student points to staccato notes.
• Student points to legato notes.
• Student points to RH accents.
• Student tells how D. C. al Fine will be played.
• Student plays LH of measures 2–3 until chord change is easy.
• Student plays LH of measures 8–9 for ease in position change.
• Student claps RH rhythm, saying “bounce, bounce, bounce, bounce; bounce, bounce, smoothly, smoothly;” etc.

SUGGESTED ASSIGNMENTS

• Pages 20–21 of Classic Themes Book 2.
• Page 23 of Composition Book 2.
• Page 22 of Ear Training Book 2.
• Pages 20–21 of Fun Book 2.
• Pages 20–22 of Jazz/Rock Course 2.
• Page 21 of Notespeller Book 2.
• Pages 22–23 of Recital Book 2.
• Page 19 of Repertoire Book 2.
• Page 23 of Sight Reading Book 2.
• Page 14 of Theory Through the Year Book 2.
• Pages 14–16 of Top Hits! Solo Book 2.
This page introduces the triad. The approach is the sequential development of a broken chord pattern (5 13 13 — see page 27), which is now played \( \frac{1}{2} \). The triad is also a development of \( \frac{1}{5} \) and \( \frac{1}{2} \) to \( \frac{1}{5} \).

**OVERLAPPING CONCEPTS**
- 3rd
- 5th
- C scale
- Line-line-line patterns and space-space-space patterns

**NEW CONCEPTS**
- Triad: 3-note chord
- Root
- Root position
- Triad recognition: line-line-line or space–space–space
- Triads may be built on any note of any scale

**IMPORTANT**
The drawing reinforces staff indication of triads.

**GOALS**
- Reading triad patterns.
- Playing triads on every scale degree of C major scale.

**INTERACTION**
- Student defines a triad.
- Student tells how line triads look on the page.
- Student tells how line triads look on the keyboard.
- Student tells how space triads look on the page.
- Student tells how space triads look on the keyboard.

**SUGGESTED ASSIGNMENTS**
- Page 23 of Ear Training Book 2.
- Flash Cards 128–132.
- Page 22 of Notespeller Book 2.
- Begin Group 11 Exercises of Technic Book 2.
- Page 21 of Theory Book 2.

- Student plays triads in C with RH saying “C triad, D triad,” etc.
- Student plays triads in C with LH, naming each triad.
OVERLAPPING CONCEPTS
• Allegro
• $mf-\text{p}$
• $f-\text{p}$
• $ff$
• Staccato
• 2nd time $8va$
• Contrasting legato with staccato
• $\square \ # \ \square$
• $\square \ - \ -$
• $\square \ : \ \square$
• $\square \ : \ \square$
• $8va$
• $>$

NEW CONCEPTS
• Triads as LH accompaniment.
• Third and fourth lines are almost the same as first and second lines, except RH plays broken triads.
• Last two measures add a bit of humor.

GOALS
• Fluency in recognizing triad patterns on the staff.
• Smooth triad changes in LH.
• Accurate staccato.
• Accurate legato.
• Smooth RH $8va$ on the repeat of lines 3 and 4.

INTERACTION
• Student points to all the triads in the piece, saying line-line-line or space-space-space as appropriate.
• Student names notes in LH triads.
• Student names each triad according to its root.
• Student points to staccato notes.
• Student points to triad patterns in RH melody.

• Student claps rhythm of last two measures.
• Student says intervals and note names of last two measures.

SUGGESTED ASSIGNMENTS
• Page 24 of Composition Book 2.
• Pages 20–21 of Duet Book 2.
• Page 24 of Ear Training Book 2.
• Pages 20–21 of Hymn Book 2.
• Page 23 of Jazz/Rock Course 2.
• Page 23 of Notespeller Book 2.
• Pages 24–25 of Recital Book 2.
• Page 24 of Sight Reading Book 2.
• Page 22 of Theory Book 2.
The concept of a complete triad vocabulary should become an important part of the student’s musical knowledge. With this “vocabulary” they can play all the triads in any key, simply by using the key signature.

**GOALS**
- The triad vocabulary consists of only seven combinations, and should be memorized for quick recall.
- The student should play the triad vocabulary with either hand.

**OVERLAPPING CONCEPTS**
- *Andante*
- Incomplete measure
- Tied notes
- *mf*
- *Œ*
- *"*

**NEW CONCEPTS**
- LH triads moving stepwise from C.
- G triad divided between the hands.

**GOALS**
- Fluency in playing LH triads with rounded hand.
- Ease in recognizing LH triads on the staff.

**INTERACTION**
- Student says note names of LH triads.
- Student names root of LH triads.
- Student plays LH triads.
OVERLAPPING CONCEPTS

• $p$, $pp$
• Ritardando
• Both hands $8va$
• Pedal

NEW CONCEPTS

LH plays Low C.

GOALS

• Expanded experience with LH triads.

INTERACTION

• Student points out similarities to page 32 (the first page of the piece).
• Student points out differences from page 32.

SUGGESTED ASSIGNMENTS

• Page 25 of Composition Book 2.
• Page 25 of Ear Training Book 2.
• Flash Card 133.
• Pages 22–23 of Fun Book 2.
• Page 24 of Notespeller Book 2.
• Pages 20–23 of Repertoire Book 2.
• Page 25 of Sight Reading Book 2.
• Page 23 of Theory Book 2.
• Page 15 of Theory Through the Year Book 2.
• Pages 22–27 of Top Hits! Duet Book 2.
• Pages 17–19 of Top Hits! Solo Book 2.
THE PRIMARY TRIADS

OVERLAPPING CONCEPTS
- LH ascending C major scale
- Triads built on scale degrees in C major
- Triads are named for their root

NEW CONCEPTS
- Primary triads built on the 1st, 4th and 5th notes of the scale.
- Roman numerals to identify triads within a scale.
- Chord progression.
- Moving one or more chord tones down an octave.
- Playing I, IV and V chords in other positions.

GOALS
- Expanded experience with triads.
- Fluency in recognizing Primary Triads in C major.
- Ease in playing LH chord progressions.

IMPORTANT
When a triad is not in the root position, the root is always the upper note of the interval of a 4th!

INTERACTION
- Student defines Primary Triads.
- Student says note names of Primary Triads in C major.
- Student defines chord progression.
- Student explains how to find the root when chord tones are moved down an octave from root position.
- Student says notes of LH chords.
- Students plays LH chord progression while saying Roman Numeral name of each chord.

SUGGESTED ASSIGNMENTS
- Page 26 of Composition Book 2.
- Page 26 of Ear Training Book 2.
- Flash Cards 134–136.
- Pages 24–25 of Jazz/Rock Course 2.
- Page 26 of Recital Book 2.
- Begin Group 12 Exercises of Technic Book 2.
- Pages 24–26 of Theory Book 2 with pages 34–35.
OVERLAPPING CONCEPTS

• RH descending scale
• LH chord progression
• LH crossing over RH
• First and second endings
• Pedal

Eighth notes played a little unevenly:
long-short long-short

NEW CONCEPT

Slow Blues tempo

GOALS

• Recognition of chords in LH chord progression in C major.
• Fun playing blues!
• Fluency in playing long-short eighth notes.

INTERACTION

• Student says Roman Numerals of LH chords.
• Student points to LH rests.
• Student plays LH, being careful to observe the rests.
• Student claps RH rhythm in even eighths.
• Student plays RH with steady eighths.
• Student claps RH rhythm in long-short eighths.
• Student plays RH rhythm in long-short eighths.
• Student finds places in measures 4 and 8 where long-short eighths are divided between the hands.
• Student plays measures 4 and 5, then measures 8 and 9 several times.
• Student explains how 1st and 2nd endings will be observed.

SUGGESTED ASSIGNMENTS

• Page 27 of Ear Training Book 2.
• Pages 42–45 of Ensemble Book 2.
• Page 24 of Fun Book 2.
• Page 25 of Notespeller Book 2.
• Page 24 of Repertoire Book 2.
• Page 26 of Sight Reading Book 2.
• Page 16 of Theory Through the Year Book 2.
THE V7 CHORD

OVERLAPPING CONCEPT
V triad

NEW CONCEPTS
• V7 chord built by adding the note a 7th above the root to the V chord.
• For smoother progression: The 5th (D) is omitted. The 3rd (B) and the 7th (F) are moved down an octave.
• When a 7th chord is not in root position, the ROOT is ALWAYS the upper note of the interval of a 2nd!

GOALS
• Expanding the V chord to the V7 chord.
• Further experience in moving one or more chord tones down an octave.

INTERACTION
• Student explains how to build a V7 chord.
• Student explains how to find the root of a V7 when the chord is not in root position.

THE PRIMARY CHORDS IN C MAJOR

OVERLAPPING CONCEPTS
The primary chords are built on the 1st, 4th and 5th scale degrees.

NEW CONCEPT
V7 used to replace V chord in I IV I V I progressions.

GOAL
Fluency in playing I IV I V7 I in C major.

INTERACTION
• Student names the 7th tone in the V7 chord.
• Student plays V7 chord several times, then I V7 I several times.

SUGGESTED ASSIGNMENTS
• Page 22–23 of Duet Book 2.
• Page 28 of Ear Training Book 2.
• Flash Cards 137–138.
• Page 26 of Jazz/Rock Course 2.
• Page 25 of Repertoire Book 2.
• Pages 20–21 of Top Hits! Solo Book 2.
OVERLAPPING CONCEPTS

• Eighth notes played in long-short pairs
• Tied notes
• \( \frac{3}{8} \) \( \frac{3}{8} \)
• \( f \)
• \( \# \) \( b \)
• Accents
• :|
• LH chord progression in C major
• LH plays low C
• First and second endings

NEW CONCEPTS

• Moderate blues tempo

GOALS

• Expanded experience with the V7 chords.
• FUN!

INTERACTION

• Student is careful to release RH EXACTLY when rest occurs.
• Student claps (or taps) RH using long-short pairs of eighth notes.
• Student names root of each LH chord.
• Student names Roman Numeral of each LH chord.
• Student explains how 1st and 2nd endings will be observed.

SUGGESTED ASSIGNMENTS

• Pages 22–23 of Classic Themes Book 2.
• Page 27 of Composition Book 2.
• Pages 24–27 of Duet Book 2.
• Page 29 of Ear Training Book 2.
• Flash Card 139.
• Page 25 of Fun Book 2.
• Pages 22–25 of Hymn Book 2.
• Page 27 of Jazz/Rock Course 2.
• Page 26 of Notespeller Book 2.
• Page 27 of Recital Book 2.
• Page 27 of Sight Reading Book 2.
• Page 17 of Theory Through the Year Book 2.
• Pages 22–23 of Top Hits! Solo Book 2.
OVERLAPPING CONCEPTS

• Key signature of G major
• Triads built on 1st and 4th scale tones
• Seventh chord built on 5th scale tone
• Chord progression
• \( f-p \)
• \( \sum \)

NEW CONCEPTS

• V7 chord in G major with 5th omitted, and 3rd and 7th moved down an octave.
• Chord progression in G major.
• Alternating hands play chord progression in G major.

GOALS

• Moving I IV I V7 I chord progression from C major to G major.
• G major chord progression with alternating hands.

INTERACTION

• Student identifies each chord before playing.
• Student names root of each chord.

SUGGESTED ASSIGNMENTS

• Page 30 of Ear Training Book 2.
• Flash Card 140.
• Page 28 of Jazz/Rock Course 2.
• Pages 30–33 of Musical Concepts Book 2.
• Begin Group 13 Exercises of Technic Book 2.
• Page 28 of Theory Book 2.
OVERLAPPING CONCEPTS

• G major key signature
• Primary chords in G major
  • $b \ \ | \ #$
  • $mf$
  • $\rightarrow$ $\leftarrow$
• Tied notes
• Pedal
• $\wedge$
• Eighth notes played in long-short pairs
• RH 2 over 1
• 1st and 2nd endings

NEW CONCEPTS

• Moderately slow blues tempo.
• Primary chords in G major used as LH accompaniment.

GOALS

• Ease in playing chord progression in G major.
• Fun playing jazzy second ending.

INTERACTION

• Student claps RH, observing long-short pairs of eighth notes.
• Student says note names of LH chords.
• Student writes Roman Numerals under LH chords.
• Student explains how 1st and 2nd endings will be observed.

SUGGESTED ASSIGNMENTS

• Page 28 of Composition Book 2.
• Pages 26–27 of Hymn Book 2.
• Page 29 of Jazz/Rock Course 2.
• Page 27 of Notespeller Book 2.
• Page 28 of Sight Reading Book 2.
• Page 18 of Theory Through the Year Book 2.
OVERLAPPING CONCEPTS

• Moderato
• G major key signature
• Incomplete measure
• Pedal
• mf
• Tied notes
• I IV V7 chords in G major

NEW CONCEPTS

• Block chords (all notes together).
• Broken chords (one note at a time).

GOALS

• Recognition of BLOCK CHORDS and BROKEN CHORDS.
• Fun playing this old American folk song!

INTERACTION

• Student defines Block chords and points them out in the piece.
• Student defines Broken chords and points them out in the piece.
• Student points out that the melody is the same on both pages. Only the accompaniment is different.
OVERLAPPING CONCEPTS

- Ritardando
- Pedal

NEW CONCEPT

LH chords are the same (I IV V7 chords in G major), but they are BROKEN CHORDS (one note at a time).

GOAL

Ease in playing LH BROKEN CHORDS as accompaniment to a melody previously accompanied by the same chords (BLOCK CHORDS).

INTERACTION

- Student plays RH and discovers that melody is the same as on the previous page.
- Student says note names of broken chords.
- Student plays broken chords many times for complete ease in playing them.
- Student combines broken chords with same melody previously played with block chords on page 40.

SUGGESTED ASSIGNMENTS

- Page 29 of Composition Book 2.
- Page 31 of Ear Training Book 2.
- Flash Cards 141–143.
- Pages 26–27 of Fun Book 2.
- Pages 28–29 of Hymn Book 2.
- Pages 30–31 of Jazz/Rock Course 2.
- Page 28 of Notespeller Book 2.
- Page 28 of Recital Book 2.
- Page 26 of Repertoire Book 2.
- Page 29 of Sight Reading Book 2.
- Page 29 of Theory Book 2.
- Page 19 of Theory Through the Year Book 2.
- Pages 24–27 of Top Hits! Solo Book 2.
OVERLAPPING CONCEPTS
• 3 over 1
• Major scale pattern

NEW CONCEPTS
• D major scale, LH ascending, RH descending.
• Contrary motion D major scale.

GOALS
• Expanded experience with passing 3 over 1.
• Fluency in playing the sharps that occur in the D major scale because of the major scale pattern.
• Fluency in playing contrary motion D major scale.

IMPORTANT
The sharps must be very secure. In the contrary motion scale the sharps occur at different times in each hand. The same fingers of each hand, however, still play at the same time.

INTERACTION
• Student says the pattern for any major scale.
• Student says note names of D major scale.
• Student plays only F# and C#
• Student plays D major scale with a rounded hand.

SUGGESTIONS
• Play scale slowly at first. Gradually increase speed on repetitions of the scale.
• Play bottom line hands together after the scale can be played smoothly hands separately.

REMEMBER
LH and RH finger numbers match when playing the D major scale in contrary motion.

SUGGESTED ASSIGNMENTS
• Page 32 of Ear Training Book 2.
• Flash Cards 144–145.
• Begin Group 14 Exercises of Technic Book 2.
• Page 30 of Theory Book 2 with pages 42–43.
OVERLAPPING CONCEPTS

• \( mf-p, f, ff \)
• 1st and 2nd endings
• \( Moderato \)
• Tied notes
• Eighth notes played evenly
• RH in extended position
• RH descending D major scale
• RH position changes
• RH melodic 7th and LH melodic octave
• >
• /\-repeatright
• Incomplete measure

NEW CONCEPTS

• D major key signature
• Both hands staccato throughout

GOALS

• Ease in recognizing and observing D major key signature.
• Fluency in playing extension in RH melody over LH octave skips.
• Fluency in RH position changes.

INTERACTION

• Student points to D major key signature and explains the F\# and C\#. Student plays F\# and C\#.
• Student points out and plays RH descending D major scales.
• Student points out RH tied notes.
• Student plays “Calypso Carnival” hands separately, making sure each note is staccato except for the RH tied notes in measures 2, 4 and 6.
• Student points out accented beats in 1st and 2nd endings.

SUGGESTED ASSIGNMENTS

• Pages 28–29 of Classic Themes Book 2.
• Page 30 of Composition Book 2.
• Page 33 of Ear Training Book 2.
• Flash Card 146.
• Pages 38–41 of Musical Concepts Book 2.
• Page 29 of Notespeller Book 2.
• Page 27 of Repertoire Book 2.
• Page 30 of Sight Reading Book 2.
• Page 20 of Theory Through the Year Book 2.
• Pages 28–31 of Top Hits! Duet Book 2.
OVERLAPPING CONCEPTS

- Key signature of D major
- Triads built on 1st and 4th scale tones
- Seventh chord built on 5th scale tone
- Roman numeral names for triads, I IV V7 chords
- Alternating hands playing I IV I V7 I chord progression

NEW CONCEPT
I IV V7 chords in D major.

GOAL
The concept of primary triads is expanded to the key of D major.

INTERACTION
- Student points to and defines key signature of D major.
- Student says letter names of I chord, IV chord and V7 chord.
- Student plays I IV I V7 I many times.
- Student names root of each chord.

SUGGESTED ASSIGNMENTS
- Page 34 of Ear Training Book 2.
- Flash Card 147.
- Pages 30–31 of Hymn Book 2.
- Page 31 of Theory Book 2.
OVERLAPPING CONCEPTS

• Allegro
• Key signature for D major
• Melody accompanied with D major primary chords
• First and second endings
• Both hands played staccato
• Incomplete measure
• \[\text{C}\] \[\text{C}\]
• >
• \[\text{C}\] \[\text{C}\]
• 2nd time 8va
• Finger change on repeated note

NEW CONCEPT

\textbf{ff}–\textit{pp}: loud as possible the first time, soft as possible on the repeat.

GOALS

• Experience with D major primary chord accompaniment.
• Fun playing this favorite song!

INTERACTION

• Student plays all the I chords.
• Student plays all the IV chords.
• Student plays all the V chords.
• Student claps (or taps) RH rhythm.
• Student points out accented beats.
• Student explains how the first and second endings will be observed.

SUGGESTED ASSIGNMENTS

• Pages 30–31 of Classic Themes Book 2.
• Page 31 of Composition Book 2.
• Pages 28–31 of Duet Book 2.
• Page 35 of Ear Training Book 2.
• Pages 46–49 of Ensemble Book 2.
• Pages 28–29 of Fun Book 2.
• Page 32 of Hymn Book 2.
• Page 30 of Notespeller Book 2.
• Page 29 of Recital Book 2.
• Pages 28–30 of Repertoire Book 2.
• Page 31 of Sight Reading Book 2.
• Page 21 of Theory Through the Year Book 2.
• Pages 28–29 of Top Hits! Solo Book 2.
OVERLAPPING CONCEPTS

• Allegro
• D major key signature
• D major primary chords
• G major key signature
• G major primary chords
• Damper pedal
• Accents in both hands
• Melodic octave
• 2 over 1
• Staccato in both hands
• Legato
• Incomplete measure
• Fine
• \( m f \ f \)
• \( \begin{array}{c}
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot
\end{array} \)
• \( \begin{array}{c}
\cdot \\
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NEW CONCEPTS

• Transposition of the melody from D major to G major.
• Key signature change on line 3.

GOALS

• Fluency in changing key signatures in the middle of a piece.
• Longer piece using primary chords in three different keys.

INTERACTION

• Student points out and defines key signature change on line 3.
• Student says note names of D major scale.
• Student plays D major scale.
• Student says note names of D major primary chords.
• Student plays D major primary chords.
• Student says note names of G major scale.
• Student plays G major scale.
• Student says note names of G major primary chords.
• Student plays G major primary chords.
• Student claps RH rhythm.
• Student plays LH, being careful to observe EVERY rest.
• Student explains how repeats will be observed.
OVERLAPPING CONCEPTS

Entire page

NEW CONCEPTS

• Transposition of the piece to C major to be played $p$ and $mf$.
• Key signature change to C major on line 2.

GOALS

• Playing the melody in C major with C major primary chords as accompaniment.
• Repeating the melody in original key of D major.
• FUN!

IMPORTANT

Playing this piece in three keys is a significant achievement for the student. It proves the point that transposition is easy when melodic intervals and chords are secure in the new key. “Sarasponda” is a valuable review of the three major keys being studied.

INTERACTION

• Student points out and defines key signature change on line 2.
• Student says note names of C major scale.
• Student plays C major scale.
• Student says note names of C major primary chords.
• Student plays C major primary chords.
• Student plays LH, carefully observing rests.
• Student explains how D. C. al Fine will be observed.

SUGGESTED ASSIGNMENTS

• Page 32 of Classic Themes Book 2.
• Page 36 of Ear Training Book 2.
• Pages 30–32 of Fun Book 2.
• Page 32 of Notespeller Book 2.
• Pages 30–31 of Recital Book 2.
• Pages 31–32 of Repertoire Book 2.
• Page 32 of Sight Reading Book 2.
• Begin Group 15 Exercises of Technic Book 2.
• Page 32 of Theory Book 2.
• Pages 22–24 of Theory Through the Year Book 2.
• Pages 30–32 of Top Hits! Solo Book 2.
OPTIONAL INTERACTION REVIEW

Looking carefully through Lesson Book 2, the student finds, defines and illustrates these musical elements:

- Incomplete measure
- Key signature for C major
- Finger change on repeated note
- The interval of a 6th on the keyboard and on the staff
- Melodic 6ths
- Harmonic 6ths
- Moving up and down the keyboard in 6ths
- Crossing 2 over 1 with RH
- Crossing 2 over 1 with LH
- The interval of a 7th on the keyboard and on the staff
- Melodic 7ths
- Harmonic 7ths (for hands large enough)
- D. C. al Fine
- 3 over 1
- The C major scale:
  - In tetrachords
  - LH ascending
  - RH descending
  - Hands together in contrary motion
- The interval of an octave on the keyboard and on the staff
- Melodic octave
- Harmonic octave (for hands large enough)
- Triads
- The triad vocabulary
- Primary triads in C
- Chord progressions
- Slow blues tempo
- Eighth notes played in long-short pairs
- The V7 chord
- Key signature for G major
- The G major scale:
  - In tetrachords
  - LH ascending
  - RH descending
  - Hands together in contrary motion
- Primary chords in G major
- Chord progression in G major
- Moderately slow blues tempo
- Blocked chords
- Broken chords
- Key signature for D major
- The D major scale:
  - In tetrachords
  - LH ascending
  - RH descending
  - Hands together in contrary motion
- Primary chords in D major
- Chord Progression in D major
- Accent
- Tied notes
- Largo
- Allegro
- Andante
- Moderato
- 8va
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SUGGESTED ASSIGNMENT

Pages 37–38 of Ear Training Book 2.
Alfred’s Basic Piano Library
Willard A. Palmer • Morton Manus • Amanda Vick Lethco

A P I A N O  C O U R S E  
F O R  B E G I N N E R S  O F  A L L  A G E S

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.

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