[Formal instrument training programs in elementary schools]

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Abstract

In times of financial hardship, one of the programs always thought to be cut first is music and the arts. In Santa Cruz County, this is not the case. Despite the state's current budget situation the school's in Santa Cruz County are still providing music and instrument training programs. The problem then is not that children aren't receiving musical instrument education, but rather that no school in the entire county offers a program that teaches piano. It's mind boggling that the piano, a universally popular and conventionally standard instrument, is not taught in our schools.

I set out to create a piano class at one elementary school in Santa Cruz County. The school I chose, Twin Lakes, is lacking considerably in their instrument training program. The piano class that was created was envisioned from the ground up. The program is structured in such a way as to foster success through group work and engaging activities. The students will meet twice a week for forty minutes. Twice a year students will play in a recital to develop their performance skills. The piano class will bring music into dozens of homes at a fraction of the cost of a private instructor.

Nature of the Problem/Literature Review

Music education has been valued in societies and cultures for thousands of years. It is no surprise that this appreciation of the arts and its meaning and purpose in the classroom has sustained through present times. MENC, the National Association of Music Education provides the following rationale for music in the schools, “Anthropologists have found no society anywhere that functions without music. In every culture music plays a role not only in the rituals of society but also in the personal lives of its citizens” (Abeles, 1995). Several reasons for teaching music to children include: enriching the quality of life during all stages of development, enjoyment through expression, enhancing
imagination and creativity, learning about other cultures, promoting discipline and sensitivity towards self and others, reinforcing student’s understanding and use of nonverbal symbols for communication etc (Rozmajzl, 1996). Keith Swanwick tells us:

“... not really ‘knowing music’ – is an offence against human kind. It denies both feeling and cognition and under such conditions the world becomes meaningless. Discourse is stripped of significance, shorn of quality; intuitive understanding is driven out and the knife of technical analysis cuts away to the bare bone.” (Spruce, 1996).

In 1986 MENC proposed a list of what all students should know by the time they completed high school. The very first skill mentioned is the ability to express oneself on a musical instrument alone and with others (Abeles, 1995). A music education program is not complete without some form of instrument training. We read, “To deny children the opportunity to express themselves through music is to deny them an important facet of self-expression (Abeles, 1995). It is not enough for a program to simply teach students about music. A quality music program must include instrument training. Students need to learn how to create and manipulate music rather than just passively learning about what it has to offer. If they can feel music flow through their veins, they will have a better grasp on the material and they will be able to experience directly the power and beauty that music beholds.

In a survey of all public elementary schools in Santa Cruz County, all ten school districts provide music to their students. It is encouraging to learn that local schools are still supporting music education despite the fact that in difficult economic time’s schools tend to eliminate music programs to lower budget costs (Hodges and Luehrsen, 2010). Since NCLB became law in 2002, priorities for Reading and Math have heavily outweighed other subjects. Jack Jennings, CEO and President of Center on Education Policy, tells us, “What gets tested gets taught” (Lang and Lille 2007). While it is true that music is not tested as a national standard in education, it is inspiring to know that local schools in Santa Cruz County continue to place great value in music and the arts.
Every Santa Cruz County school district does provide some form of instrument training. Students are usually enthusiastic and highly motivated to learn an instrument (Anderson, 2001). For most students, their first initial contact with any musical instrument training comes at the elementary level. A great deal of pressure is placed on the music program and music educators to harness that excitement and turn it into positive energy and experiences. Some districts have a more elaborate and well rounded music program than others. Green Valley for example, only offers recorder instruction, while the San Lorenzo school district teaches any band instrument to grades 4 and 5. A few school districts only offer instruction through percussion. The Orff method believes in students’ ability to develop creativity through their ability to improvise (Rozmajzl, 1996). Several local school districts use the Orff method for teaching music instruments. While all of the public elementary schools in Santa Cruz County offer some form of instrument training at varied grades, no school offers a program for students to play instruments at each and every year of their education, or allows students to develop skills on a single instrument for an extended duration.

The only instrument training that students attending Twin Lakes in Aptos receive is recorder instruction in 3rd grade. For one short year the students are able to enjoy learning music on the recorder until they enter the 4th grade. When the 4th-6th graders were asked what they remember from the recorder, their response was, “very little”. In essence, the instrument training program at Twin Lakes is fruitless. In order for the students at Twin Lake and any elementary school to come full circle in their music education a music program must be in place that provides for instrument training through every grade. Patricia Hackett tells us, “Teachers need to be sure that the instruments introduced are appropriate for the level of the student’s musical and motor development, and that each child has opportunities to play” (Hackett, 2007). One instrument that can be used for children of all ages is the piano. Playing the piano is like target practice. Anyone can play a note on the piano; however, learning to get the correct sound out of a woodwind instrument by producing the correct embouchure of the
mouth, or pressing down firmly in a very precise location on a string while simultaneously bowing that string with correct posture and technique is not quite as easy. Electric pianos, through the use of headphones, allow for groups of students to learn the instrument at the same time (Mark, 1996). Keyboards also enable teachers to assist multiple students in a single period of time because students can practice without distracting one another (Mark, 1996). The downside to having a music program that supports learning the piano is that they take up significant space and aren’t transportable or always accessible outside of school. If a school has space and funding available, a properly organized and structured piano class available to all grades may be just the key for ensuring a quality and holistic music program that creates lifelong musicians out of today’s youth.

**Project Details**

It has come to my attention that many elementary school students are not receiving a complete and well-rounded music education. In order to get the most out of a music program, students must be learning an instrument. Learning musical instruments should not be limited to just a single year of schooling but rather should encompass the entirety of their time in school. This will allow for a greater period of development and more time to master their selected instrument. While some schools in Santa Cruz County are doing a very decent job of providing instrument training in their music program, several other schools are greatly lacking in the opportunities they can provide. One such school is Twin Lakes Christian School located in Aptos across from Cabrillo College. Twin Lakes at the moment only offers one year of Recorder training. I intend to expand their music instrument training program to be more inclusive with greater depth and understanding.

I will design a piano class which will come into realization in the Fall of the 2010/2011 school year. This piano class will need a room to house each workstation which will include: full size weighted keyboard, adjustable bench and stand, music stand, headphones and a pedal. Creating the curriculum
for this class (involving lesson plans, testing materials, worksheets, activities, etc) will be a large part of the design process; however, there are many additional pieces I will envision. Several other tasks I will perform include: finding space for the lab, researching the best equipment for the cost, structuring the class to fit within the schools available time slots for pull-outs, establishing rules, expectations and learning outcomes, organizing two recitals, and finalizing any specific details related to the structure of the class.

**Aiming to Accomplish**

This course will aim to accomplish an in-depth music instrument learning experience. Students will have the opportunity to demonstrate their skills on a conventional standard instrument, the piano. They will learn harmony and melody, as well as two part music involving bass and melodic phrases. Opportunities will be presented to work both individually and as a group. Students will develop listening skills through ear training exercises. Performance skills will be learned through recitals and demonstrations. Students will acquire the tools necessary to continue learning outside the classroom environment. They will learn proper technique and practice methods. Finally, students will have professional guidance and instruction from a trained pianist and music teacher.

**Significance**

This piano class will have far reaching and extensive goals that go beyond simply providing a fun and engaging arts curriculum. I wish to help create lifelong musicians. Early musical training for elementary students will benefit the students and the community as they learn to share their gift of music with others. An early interest in music will enable the student to continue his/her studies into middle and high school at a higher level of training. I want to prepare students for the middle and high school band and music class so that they can continue their musical education and become proficient at their instruments.
Students will finally be able to apply what they learn in music class into real music and real creativity. As opposed to the recorder, the piano allows students to play the whole realm and spectrum of a song, both melody and harmony, chords and bass lines, simultaneously. Furthermore, the piano is an excellent building block and stepping stone to other orchestral instruments. Students that have their roots in the piano and the ability to read sheet music will be able to pick up any other instrument with ease and confidence.

A piano class has an immediate benefit for parents. The cost of a cheap private piano instructor can easily exceed $100/month. A school that offers a free piano class would be a dream come true for parents. For schools, the benefits are multifaceted. The piano class would be an attractive extra-curricular selling point. I have no doubt that enrollment would increase as parents would be greatly drawn to send their children to a school that offers such a unique program. Higher educational institutions also benefit from this venture as incoming students will have more practical music instrument knowledge and expertise.

Of all the Santa Cruz County Elementary Institutions including over 50 schools and thousands upon thousands of students, not a single school offers piano instruction. When I polled my fourth through sixth grades to find out how many of them would be interested in taking a piano class if one was offered next year, over 50% of the students expressed interest. In the past month alone the number of private piano students that I teach has doubled based solely on the spread of word of mouth. It is clear that kids have a desire to learn the piano. Why then do we not teach it in the school setting? It’s time that students have the opportunity to learn an instrument that not only interests and excites them, but also presents great challenges and allows for great accomplishment. Let the days of the recorder come to an end and the days of the piano begin.

Assessment
This project involves me entering the school system and becoming part of the teaching staff for a school. One easy and effective method for assessment then would include observation by the principal, much in the same way that teachers are observed a couple times per year. One observation would occur in the Fall and the other in Spring. Before each scheduled observation there would be a pre-conference which involves telling the observer the lesson plan. The post-conference is a time to reflect on the notes that were taken from the observer and to find out what worked, what didn't, and what could be made better for next time. In my experiences at Twin Lakes I have undergone three observations. Each one has brought more light onto my teaching style and has uncovered some interesting methods I wasn't aware I was doing. Observations are helpful for teachers because they give an extra set of eyes to see through. They are constructive and beneficial to improving lessons.

A second way to receive assessment on this piano class is through direct parent contact. Since students are learning a skill, there will be many times where I will need to contact parents to update them on how their student is progressing. The rate at which students grasp the concepts in this course will vary and parents need to be kept in the loop so that they can assist in the learning process. The two recitals will also prove to be a valuable time for feedback from parents. Lastly, I also believe that students should have a say in their education. What they want to learn and what they are getting out of the course is important to me. I plan to consistently ask for their feedback, ideas and suggestions in how to make the class better fit their needs. This course involves the family, the students and the administration. I plan to involve all three areas in this learning process.

Deliverables

The deliverables of the piano class will include the following:

- Letter to the Teacher
- Guide of How to Use this Course Book
- Curriculum for the first year of the group piano class which includes:
• A syllabus which contains a grading scale, expectations and rules, etc.
• Weekly schedule of class activities, exercises and lessons. 36 lessons total, one per week. Each lesson will include an overview, materials list, review questions, definitions of new terms and concepts being taught, activities and exercises, and songs being learned. Homework will also be assigned and graded through lesson sheets.
• Worksheets
• Quizzes and tests
• Guidelines for two recitals, the first in Winter and the second in Spring

**Timeline**

**Week Five – February 22 – 28**
- Turn in project plans
- Acquire copy of course book

**Week Six – March 1 – 7**
- Create syllabus and course overview
- Begin creating weekly lessons

**Week Seven – March 8 – 14**
- Creating lessons

**Week Eight – March 15 – 21**
- Creating lessons

**Week March 22 - 28 – Spring Break**
- Creating lessons

**Week Nine – March 29 – April 4**
- Creating lessons

**Week Ten – April 5 – 11**
- Creating lessons

**Week Eleven – April 12 – 18**
- Creating lessons
- Create tests and quizzes

**Week Twelve – April 19 – 25**
Creating lessons

Week Thirteen – April 26 – May 2

- Finish lessons

Week Fourteen – May 3 – 9

- Finalize project and submit

Assessment of Project

One of the difficult aspects about creating this course is that I haven't had a chance to actually implement my project or give it a test drive. Despite believing strongly in the concept and aims of my project, until I step into the classroom and teach what I have designed, there's no way of knowing whether or not this piano course will succeed. One helpful tool I have been able to tap into is seeking the advice of a musically talented teacher to get his viewpoint on whether or not my project looks solid and sound, and what else he would like to see in the project notebook to help him teach the course. Since the notebook is designed for any musician teacher to be able to pick up and teach out of, Mr. Avey became a valuable source of feedback. Mr. Avey's musical expertise lies in the guitar, not piano. He felt hesitant to say for certain whether or not he himself would be able to teach a group piano class since he doesn't have specific training in the piano. Mr. Avey mentioned that any teacher trying to teach the course would need some form of musical training, otherwise it would feel like teaching a foreign language to them. Mr. Avey liked the fact that the lesson plans and the lesson book worked together in tandem.

As mentioned in the assessment expectations portion of this notebook, observation will play a key role in providing feedback of this course during the school year. There are several different angles in which valuable feedback can be gathered. From the principal's point of view, the project can be assessed according to how the students are reacting and learning based on the materials presented.
will be able to find out if my teaching strategies are effective in instructing a group piano course. Another avenue to trek down is receiving feedback from fellow music teachers. Observation from other music teachers, who have taught similar courses, will be beneficial in determining the effectiveness of the content of my piano class. A third and very important source of feedback will be from students parents. Parental involvement will provide feedback about how the student is performing and progressing at home or away from the school setting. With parents input I will be able to cater to that particular students needs. It is vitally important to stay on top of a students' progress so that they do not become lost or left behind the group.

I have learned many things throughout the duration of constructing this course and notebook. In the beginning the project was merely an idea, a vague hope that seemed unlikely to become a reality. As each day passed and more and more lessons were created, my personal desire for this project and passion to see this course birthed grew immensely. Each lesson that I created became a learning experience and gave me ideas to use for my own private piano lessons. Going through the lesson book page by page, breaking down the information and exercises and brainstorming ways to make the book and activities more interactive enabled me to become a better piano teacher. There were days where I would create a lesson activity and then hours later I tried it out on a piano student. I was immediately able to see if my ideas were successful, at least in the private lesson realm. I discovered new ways of teaching the piano and improved old activities just because I sat down each day and created a group piano course. As a result of the last three months of hard work, my piano students have directly benefitted and grown at a faster rate than I would have expected.

Two of the biggest drawbacks of making this course come to life are space and money. Time, and fitting this class into the daily school schedule is an issue I believe I can work around; however, finding the necessary space to house a piano lab capable of holding ten students and the money to
purchase that space and equipment, is a much harder problem to solve. It would be beneficial to the success of my project to do a sampling of local schools where I work with local principles to determine the feasibleness of this project for their school. With that knowledge I would be able to discover if my project has the ability to function successfully outside of the elementary school I handpicked. Despite these hurdles and obstacles that must be overcome, I am confident that if my course had the chance to be implemented, it would be successful.
References


http://web.ebscohost.com.library2.csumb.edu:2048/ehost/pdf?vid=3&hid=12&sid=1fa8e7d6-7dd2-42fb-bcb3-607cbb2bff9e%40sessionmgr11


A group piano class in the elementary setting is a rare opportunity not only for students, but faculty and parents as well. While teaching at a school that lacked an engaging and long term instrument program, it came to my attention that a piano course could revive and enhance the school's music program. I was baffled that there wasn't a single school in the area that offered instruction in piano. I immediately set out to create a fun, engaging and interactive course geared towards a small group of students.

The piano class is structured to take place at the end of the school day so that it does not take up any class time during school hours. Class size should be small and limited to no more than 10 students. If there is enough interest, a second section can be opening up on alternative days from the first class. This course functions as an extra-curricular after school program for students who want to learn the piano at little to no cost to parents.

This course is designed to be challenging while fun and engaging. Feel free to use any additional resources and materials you might have or come across. Inspire the students whenever possible by playing neat piano songs for them, or listening to some great compositions. Above all else, have fun and enjoy this group learning experience!

Sincerely,

Ryan Daniele
How to Use this Course Booklet

This course is intended to be used as an introductory class for beginning piano students in a group setting. The course is primarily aimed for students ages 10 and older with little to no musical experience or background. There is an emphasis on both individual and group work.

Each lesson is composed of several components.

**Objective** - At the beginning of each lesson the overall general objective is stated. This part of the lesson provides a basic understanding of what the students will learn and be engaged in that day/week.

**Materials** - This component lays out what pages of the lesson book are being used for that day. Any other miscellaneous materials are listed here.

**Review** - A short review is usually the first task of each day. Homework is not turned in, it is simply checked for competency. There may be a few questions to ask the class in the review section.

**Lesson** - Daily activities and exercises are listed in this portion of the lesson plans. Directions for activities are described here. Activities are meant to work alongside the concepts being learned. In each lesson there are usually a few helpful questions to ask the class. The correct answers, although they may vary, follow each question.

**Songs** - This section discusses the key components that should be talked about in each song before students are left to begin learning the piece. Students technique and proficiency will vary and individual one-on-one time should be spent during this portion of each class.

**Homework** - Homework is usually assigned at the end of the day and should be completed with whatever class time is remaining.

This lesson book was designed to be used as a guideline to follow while instructing a group piano class. The instructor teaching the course should have some piano knowledge and expertise in technique.
Syllabus – Group Piano

Instructor: Ryan Daniele

Class Times:

Section 1 – Monday/Thursday 3:00 – 3:45
Section 2 – Tuesday/Friday 3:00 – 3:45
Open Lab – Wednesday 3:00 – 3:45

Room 504

Course Aims

This course was designed to teach students, who otherwise might not be able to afford it, the piano at very little to no cost. From the very first day students will begin learning how to read notes and real printed music. They will learn dynamics, finger independence and control, melody, harmony, scales, chords, ear training and so much more. By the end of the school year students will have gained great musical knowledge and musicianship. My hope is to bring music and musical excitement into your home.

Structure

Welcome to the Twin Lakes group piano class! This class will consist of two sections. Each section will enroll a maximum of 10 students each for a combined total of 20 students. This class is only available to students in 4th grade or higher. This course will be taught immediately following dismissal and is only open to Twin Lakes students. Students that are in crosswalk will go there right after class. Each section will meet twice a week for 45 minutes. One day each week will be dedicated for lessons and learning new concepts while the other day will be a practice day. Students need time to actually play the piano and practice their assigned songs. The practice day is always the second meeting for each week. The practice day is Thursday for Section 1 and Friday for Section 2. Wednesday will be reserved as an open lab for whoever wishes to practice their songs. Space will be limited to the first ten students interested in the lab session. Lab is optional and is not required or graded.

There will be two recitals in which every student will perform a song. The Winter recital will be the week before Christmas break and the Spring recital will be held at the end of the school year. These
opportunities are a time for students to practice performing in front of one another as well as parents and friends. Recitals are mandatory.

Materials

Each student will be responsible for the following materials:

Alfred’s Adult Lesson Book – purchased at the beginning of the year - $17

Three ring binder for manuscript paper and theory exercises (provided)

The following equipment is provided as a workstation for each student:

Full size 88-key weighted keyboard

Damper pedal

Keyboard stand

Music stand

Adjustable piano bench

Headphones

Lab Policies and Procedure

• NO food or drinks allowed in the lab! This rule will be strictly enforced
• Students must wash their hands before class
• Students are expected to be respectful of the equipment and treat it like their own. Any sign of mistreatment of equipment and that student will be dropped from the course immediately

Grading

The breakdown of grades is as follows:

Behavior/Participation – 30% - Attitude and participation in activities/assignments is crucial to success in this course. By simply being attentive and practice what they’re asked when they’re asked, students will score high in this category.

Homework – 20% - Every week students will have minor homework assignments. These are graded on the following scale:

• 5 – All homework completed and correctly answered
• 4 – All homework completed and mostly correctly answered
• 3 – Homework attempted with moderate comprehension
• 2 – Homework attempted with poor comprehension
• 1 – Homework barely attempted, poor effort
• 0 – Homework not attempted

Tests/Quizzes – 25% - There will be two tests and various quizzes throughout the course.

Recitals – 25% - Each recital is mandatory and graded on participation and effort and preparation.

Note: Although students aren’t required to practice outside of the designated class times, if a piano is available to the student they are encouraged to spend extra time exploring/playing the piano and their pieces. I expect this to be a very fun class filled with lots of exploration and learning of music.
Objective: The first day of the piano class will be spent by taking care of business. Students will be shown to their work station/seat for the duration of the class and school year. Today students will learn how the class works and operates. They should have a good sense of what’s to be expected of them and what they will have to do in order to succeed. As much as possible, the first day should be fun in order to get the kids excited about learning the piano.

Materials: Lesson Book pages 6-7

Daily Activities:

2 mins - Seating Chart – Show students to their work station/seat.

10 mins - Test the Teacher - To kick things off in a fun fashion, play a game with the students called Test the Teacher. In this game students will be playing single notes on the piano and you (without looking) will try to guess the note that the student played. Invite the first student up to your piano and switch seats with them. Have small stickers labeling the names of several of the notes near the center of the piano keys. This will enable the students to know if you guessed the right note or not. Be sure to set some guidelines such as: only play one of the notes that has a sticker, play one note and hold it for a few seconds. Students will be amazed at your ability to know what notes they are playing. Have each student try their luck to stump you.

10 mins - Syllabus – Now is a good time to discuss the syllabus. As a segway from the fun game they just played, talk first about how the class will operate and how they will be doing other fun activities that involve ear training and group work. Discuss topics including: rules, expectations and grading. Once the syllabus has been explained and questions have been answered, it’s time to begin learning the piano!

5 mins - Proper Position pg 6 – Demonstrate some awkward positions of sitting down at the piano. Ask students if these positions are conducive to a healthy and proper sitting position. Why or why not? Next, ask for examples of a proper and improper position. Take student input as to what they think are key components in a proper sitting position. Lastly, cover any key areas that didn’t come up including: sitting on the edge of the seat, straight back, relaxed shoulders, legs hanging over the seat, and feet flat on the floor. Have the students pull out their lesson book and open to page 6.
5 mins - Finger Numbers pg 7 – Now it is time for students to learn that each one of their fingers coincides with a specific number. Following the graphic on pg 7, teach the number that belongs to each finger: thumb 1, index finger 2, middle finger 3, ring finger 4, and pinky 5. Discuss proper hand technique. The hand shouldn’t be tense and straight or too curved. Instead, the fingers should be slightly curved, as if loosely holding a ball. Now the students will do a short activity.

**Activity** - Directions: each student will place both of their hands on the keyboard with one finger per note on white keys. Their partner will say a number from 1-5 and the student must press down only that finger. The challenge is to not lift up or press down any other fingers other than the one that was called. Call out each number, once for each hand and not in order. Have both students take a turn at this. Demonstrate the activity before pairing up partners.

3 mins - **Review** – Allow for ample time to take questions on the first day. Review proper sitting position or hand technique as needed. Give the students a heads up that next time they will actually begin playing the piano and learning their first song!

**WEEK 2 – Lesson 2**

**Objective:** The second lesson involves learning not only where every note is located on the keyboard, but also where C-D-E-F-G are on the treble clef. There are several activities to help reinforce these concepts. Students will also have their first homework assignment dealing with theory.

**Materials:** Lesson Book pages 6-9, 12, 14-15, Keyboard transparency, Blank Stave transparency

**Daily Activities:**

- **2 mins - Review** – Ask a student to demonstrate and discuss proper sitting position as well as hand technique. Draw outlines of your left and right hand on the whiteboard and ask students to identify the finger numbers.

- **15 mins - Learning the Notes of the Piano** – To begin this task, review the notes in the music alphabet. A-B-C-D-E-F-G.

  Q. What happens after G?

  A. It starts back again with A.
Now it's time to find where Middle C is located. Before you can describe where C is, you need to mention that the black keys are grouped in groups of 2's and 3's. Ask the class if anyone knows where any C is. Description: The white key directly to the left of the group of two black keys. Middle C is the C closest to the center of the keyboard. Walk around the room and check that students are able to find this critical and reference point note. With the piano's turned off, ask the class to find every C on the piano. Give students a minute to do this and find out from the students exactly how many C's there are.

A. 8 (note: the very last key on the piano is a C)

Q. If that note is C, then what is the name of the note directly to the right of C?

A. D

Have the students find all the D's on the piano. Always report the findings. Find out as a class if there are more of some notes and less of others. You will want to teach the students how to find the exact locations of each note as they will not always find the notes by counting up or down in order. Rather, they will be skipping around and will need to find the notes at a moments notice. Place the keyboard transparency on the overhead so that the students can visually see you pointing to where each note is on the keyboard. Here is how to describe the exact location of every note:

C - The white key directly to the left of the group of two black keys

D - The white key directly in the center of the group of two black keys

E - The white key directly to the right of the group of two black keys

F - The white key directly to the left of the group of three black keys

G - The white key directly to the left of the middle black key in the group of three black keys

A - The white key directly to the right of the middle black key in the group of three black keys

B - The white key directly to the right of the group of three black keys

**Activity** - Directions: Pair up partners. Have one student play a note on the piano and the other student guess the correct name. Experiment with notes low, in the middle, and high up on the keyboard. If there is discrepancy between the player and the guesser they may use their book as a tool to find the answer. Have students switch roles after 10 notes. Encourage students to try and guess faster.

**Activity** - For a ton of fun, bring out a stopwatch or timer and set it to 30 seconds. Give each student a turn to try and correctly guess as many notes on the piano in 30 seconds as they can. You should facilitate and be the person playing the notes in this activity. Keep score or track of who correctly guesses the most notes in the allotted time.
15 mins - Treble Clef – Learning the notes on the treble clef staff is not an easy task. Students will need plenty of time and practice before they can masterfully identify the notes correctly. Have students turn in their books to page 12. Make sure everyone can locate the graphic in the middle of the page that depicts C-D-E-F-G on the treble clef. First, we will learn the difference between space and line notes.

Definition - Staff - A staff is a set of 5 lines and 4 spaces between the lines

Q. Of the 5 notes listed C-D-E-F-G which ones are line notes?
A. C, E and G (note: C is on a leger line which is essentially just the extension of another line down or up from the staff)

Definition - Line Note - Any note that has a line intersecting through the middle of it is a line note.

Q. Which of those 5 notes listed C-D-E-F-G are space notes?
A. D and F (note: D is a space note even though you don’t physically see the line underneath it)

Definition - Space Note - Any note that touches a line at the top and bottom of the note.

Activity - Using the Treble Clef Notes Transparency ask students to identify if the notes are on a line or space.

Now that students have an idea of the two types of notes, space and line, discuss that strange shape at the beginning of the staff, the Treble Clef.

Definition - Treble Clef - The Treble Clef is generally used for the R.H.

Finally it's time to learn the notes on the staff. Reading music is about reading notes on paper and playing them with your fingers without constantly looking down at your hands.

Activity - In a round robin cycle, ask students to identify the notes on the Treble Clef Notes Transparency. Go around the class twice. Aim for 100% success rate and keep track of the class score.

Before we can play notes on the piano, students must be able to find the Middle C hand position. The hand position is found by placing your R.H. thumb on Middle C and placing one finger per note going up from C. Discuss which finger is on which note. Walk around the room to check and correct students Middle C hand position.

Activity - With their hands in the Middle C position, have students press down the finger number between 1 and 5 or the note C-D-E-F-G that you call out. Go through each finger or note at least twice.
Technique - Students fingers must remain rooted on the keyboard. Do not let fingers fly away off the keys while a different finger is playing a note.

Now students will practice actually reading some music and some notes on the treble clef.

Activity - Right Hand Warm-Up - Tell students to play the notes in order on page 12. There are three lines of music in this activity. Give students enough time to play through it twice.

Finger numbers for the R.H. are written above the notes and staff of the treble clef. Point out to the students how C is played with the 1st finger and how this is demonstrated in the book.

5 mins - Review, Wrap-Up, and Homework – What is a line note? What about a space note? What’s that weird looking shape next to the notes called? What notes are in the musical alphabet? How would you describe where Middle C is to someone who doesn’t play the piano?

Homework - Complete the exercises on pages 14 and 15. Students will practice tracing and then drawing several treble clefs. On the keyboard graphic they will write the letter of each note on the keys. For exercises 4 - 8 write the name of the note in the box provided. Exercises 9 write the finger number ABOVE each note on both pages. If a piano is available, play all the notes on pages 14 and 15.

WEEK 3 – Lesson 3

Objective: This third lesson is where students will finally learn their first song. Allow enough time for students to practice the piece several times in order to have a good grasp on the song. Expect for much of the class period to be spent helping students one-on-one as difficulties will vary tremendously.


Daily Activities:

2 mins - Review – Go over the notes in the music alphabet. Ask everyone to put their hands on the middle C position. Do a quick review of the notes on the treble clef staff. Check homework.

15 mins - Rhythm - Before students can play their first song, they must learn about a few notes and concepts.

Definition - Bar Line - A solid line that separates music into measures
Definition - Measure - Consists of a precise number of beats enclosed on either side by bar lines. For now, there are four beats per measure.

Definition - Beat - A length of time. Beats can be played at varying speeds but in any given song the beats always receive the same length of time whether it's long or short.

Definition - Double Bar Line - The final bar line at the end of a piece where the song stops.

Definition - Whole Note - Receives one beat. It takes one whole note to fill up a measure.

Definition - Half Note - Receives two beats. It takes two half notes to fill up a measure.

Definition - Quarter Note - Receives one beat. It takes four quarter notes to fill up a measure.

Definition - Note Head - The circular part of notes.

Definition - Stem - The line going up to the right of notes.

Draw a diagram pyramid of these three notes and how they branch off into smaller values. A whole note is at the top of the pyramid. Branching down on either side of the whole note are two half notes. Branching down off of each half note is two quarter notes.

Q. How many quarter notes does it take to equal one half note?
A. 2

Q. How many quarter notes does it take to equal one whole note?
A. 4

Q. How many half notes does it take to equal one whole note?
A. 2

Music never stops. Sometimes students will see bar lines in music and think they are places to rest for a moment or little breaks. Just as time never stops, neither does music. To keep track of this time, we break each measure into groups of 4. To count a measure of music, simply count from 1 to 4. Have a student demonstrate counting a measure of music. Draw a measure of music consisting of two quarter notes and one half note. Label what beat of the measure each note falls on. Half notes are played on one beat and held through the next. Demonstrate and play the measure of music that was drawn on the board. Count out loud for students to hear how and where each note lands in the measure.

Activity - Pick any note in the middle C position and play through the rhythm exercise in the middle of page 13. Allow several minutes for students to complete this and then invite a few students up to your piano to play it for the class. Be sure that their timing is consistent and that half notes are held for the full two beats. Make note of any pauses between the measures.
After the 4th beat of any measure there is no pause, instead you must go directly into 1 of the next measure.

20 mins - Ode to Joy - It's time for students to learn their very first song.

Q. How many measures are there in Ode to Joy?
A. 8

Q. How many half notes are there?
A. 2

Q. What's the name for the rest of the notes that you see?
A. Quarter notes

Notice that the numbers above the notes stand for the fingering. The exact finger must be used to play the note below. Play the song very slowly and be sure to correct any mistakes made. Don't rush through the piece. Don't stop at the bar lines. Count in your head so you know exactly where you are in the music. Lastly, hold the half notes for the two full beats before releasing them. When students feel they are ready, invite them up to your piano to play the piece.

The rest of this class should be spent playing Ode to Joy. Be available to help students who are struggling with the song. If some students are excelling at this piece and finish early, challenge them to play the song with both hands at the same time, or to play an octave higher or lower.

5 mins - Review – Review the different kinds of notes and important concepts for playing a song. Homework is to look ahead in the book at pages 16 and 17 and to be prepared to learn about the left hand and bass clef in the next class!

WEEK 4 – Lesson 4

Objective: In this fourth lesson students will learn the five notes C-D-E-F-G in the Bass Clef. They will learn about Time Signatures, the Grand Staff, and rests. Students will also sign off Ode to Joy and begin learning two new songs.


Daily Activities:
**2 mins - Review** — Go over measure, bar line, double bar line, beat, and several types of notes. See if anyone remembers the Treble clef.

**15 mins - Bass Clef, Grand Staff, and Rhythm** - In this lesson students will learn the C position for the left hand in the Bass clef as well as a new note, the whole note.

The Bass clef looks like a backwards C. There are also two dots next to it in the 3rd and 4th spaces on the staff. The left hand plays in the Bass clef. The C position for the left hand uses the same notes as the right hand, just a little bit lower on the piano. For the left hand, the 5th finger is on C instead of the 1st like with the R.H. Ask students to find the C position with the left hand and check that they all can. Direct their attention back up to the overhead and discuss the notes C-D-E-F-G on the Bass clef. C is on the 2nd space with D on the line right above. E is on the 3rd space with F on the line above. Finally, G is on the 4th and top space. Notice how the notes in the Treble and Bass clef staves are in different places.

**Activity** - Using the Bass Clef Notes Transparency, ask students to identify the note as you go around the room. Do this until there is 100% success rate.

**Activity** - Now that the students have a good idea of the Bass Clef Notes, it's time to play the Left Hand Warm-Up on page 16. Allow a few minutes for students to run through the exercise at least twice.

**Ear Training Activity** - Manuscript paper. To start, the students will identify what kind of note you are playing on the piano. To do this, keep time by tapping a pen on the piano or bench. Students will need to determine the length of the note by when it's played and how long it holds. After doing quarter, half and whole notes, begin to play phrases. An example would be two quarter notes followed by a half note. Students now transcribe what you play on paper. Play each idea several times so everyone can understand it. Go over each phrase with the class, making sure they get the correct answers.

Turn to page 20. The Grand Staff simply connects both the Treble and Bass Clefs into one line of music as seen near the bottom of pg 20. A bar line goes directly before the symbols. To the left of the bar line is what's called a brace. The brace is more or less just for looks.

Each song will have a time signature. A time signature consists of two numbers, one on top of the other. In the song "Playing on the Grand Staff" the time signature is 4/4. The top number tells us how many beats per measure. In this case, there are 4 beats per measure. The bottom number tells us what kind of note gets one beat. Since there are 4 beats per measure, 4 pieces to a pie, 4 quarters to a whole, the 4 means that a quarter note gets one beat. At the end of the song there are two sets of dots, one set for each clef. This is called a repeat sign. It means to repeat from the beginning. You only repeat once. Finally, a whole rest means to not play for 4 beats.
Definition - Time Signature - Two numbers, one on top of the other, that appear at the beginning of a song

   Top Number - How many beats per measure

   Bottom Number - What kind of note gets one beat.

Definition - Repeat Sign - Two dots next to a double bar line that mean to go back to the beginning and repeat once.

Definition - Rest - silence as opposed to sound

Definition - Whole Rest - Receives four beats of silence

15 mins - Two Songs - Aura Lee and Playing on the Grand Staff

Pick any note in the middle C position and play through the rhythm exercise in the middle of Students will have the remainder of class to begin learning these two new songs. Encourage students to use correct fingering as they play the notes. Make sure the rhythm is correct and that half and whole notes receive the appropriate number of beats. Also use this time to have each student individually play Ode to Joy for you to be signed off.

3 mins – Homework - Pages 18 and 19. They will practice drawing the Bass Clef for number 2. Numbers 4-8 they will name the Bass Clef notes in the boxes provided. If students have a piano at home, they will write in the fingering for each note below the staff and then play them.

WEEK 5 – Lesson 5

Objective: The fifth lesson will be more or less a work day. Only one new concept will be presented. The rest of the day will be spent learning new songs and signing off old ones. This is a chance for students that are lagging behind to catch up with the class. It also gives students valuable practice time. Expect a work day after every few lessons. Students need time to hone their skills and master what's been taught.


Daily Activities:
2 mins - Review – Review bass clef notes, the meaning of the top and bottom numbers of a time signature and rests.

5 mins - Quarter Rest and assigning songs - Page 21. In Mexican Hat Dance there is a new kind of rest called a Quarter rest.

Definition - Quarter Rest - Receives one beat of silence

Today will be a work day. Students will sign off Playing on the Grand Staff and Aura Lee. Before assigning students to begin learning Rock-Along and Mexican Hat Dance, discuss how lines of music work.

Q. In Rock-Along, which hand is playing the first notes of the song?
A. The right hand

Q. What is the left hand doing while the right hand is playing?
A. Resting

Q. What happens in the second line of music?
A. The left hand plays and the right hand rests.

Make sure that students understand that one line of music, including the bass and treble clef, moves together. Play Rock-Along and Mexican Hat Dance for the class, take any questions they might have about the pieces, and then get to work.

30 mins - Signing off old songs and learning Rock-Along and Mexican Hat Dance - Spend this time helping students with their hand technique and any problems they may have with songs.

3 mins – Homework - Pages 22 and 23. Exercise 1 simply list the number of beats each note receives. Exercises 2-4, add only one note to complete each measure. Students may decide to play either Lightly Row or Aunt Rhody. For whichever piece they choose they will draw bar lines, add whole rests, write the name of each note in the box as well as the fingering. They will begin playing the piece they chose next class.

WEEK 6 – Lesson 6
**Objective:** Today's sixth lesson returns the class to learning new ideas again. Students will learn several things including the difference between melodic and harmonic intervals, intervals, how notes move on the staff by either stepping, skipping, or repeating, and dynamic signs.

**Materials:** Lesson Book pages 24-25.

**Daily Activities:**

**2 mins - Review** – Check homework and answer any questions students might have.

**10 mins - Step, Skip and Repeat** – Page 24. Before we dive into intervals, we will learn about how notes move on the staff and in music. There are three ways notes move, by stepping, skipping and repeating.

Q. What do you think I mean when I say two notes can repeat?

A. You play the note twice in a row

Q. And what about when two notes skip?

A. It skips a note

Q. What about when two notes are stepping?

A. It goes to the very next note instead of skipping.

Definition - Stepping - When the next note is adjacent to the first, either up or down

Definition - Skipping - When the next note is not adjacent to the first, either up or down

Definition - Repeating - The next note is the same as the first

Skipping always involve the notes moving from space to space, or line to line. Stepping involves a space and a line whether it’s up or down. Repeating can be from line to line or space to space.

**Activity** - Ask for examples of stepping, skipping and repeating notes on page 24 in either of the two songs. To correctly answer, students must give the song name, the measure number, the beat number, the names of the notes, and the direction of movement. Example: in Au Claire De La Lune, measure one, beats 1 and 2, note C, the notes are repeating. In beats three to four from C to D, the notes are stepping up. In measure three, beats 1 and 2 C and E, the notes are skipping up. The skipped note is D. Go around the room twice or until the class has a thorough understanding of note movement.
10 mins - **Melodic Intervals and Dynamics** - A perfect explanation of intervals is the few sentences at the top of page 24. Ask a student to read this. Elaborate on what's written in the book by demonstrating the difference between harmonic intervals and melodic intervals.

Definition - Melodic - Two notes played separately

Definition - Harmonic - Notes played together

Definition - 2nds - A step up or down

Definition - 3rds - A skip up or down

Give students two minutes to play the exercise at the top of page 24 so that they can hear how seconds and thirds sound.

**Ear Training Activity** - Play either a second or third and have students identify what you are playing. Go around the room twice. Be sure to keep the intervals major and not minor.

Dynamics signs tell how loud or soft to play. List these four dynamics on the board:

- **p** - piano - soft
- **mp** - mezzo piano - medium soft
- **mf** - mezzo forte - medium loud
- **f** - forte - loud

15 mins – **Songs** - Allow for the rest of the class period to be spent learning Au Claire De La Lune and Tisket, A Tasket. Before letting students loose, talk about each song for a moment. Have students identify which hand is playing for each song and what dynamics are required. Students should play quietly on De La Lune and louder on Tisket. Use this time to sign off Mexican Hat Dance and Rock-Along as well.

3 mins – **Homework** - Page 25. Students will be identifying intervals of 2nds and 3rd. In each box, label if the interval is going up or down and then the type, 2nd or 3rd.

**WEEK 7 – Lesson 7**

**Objective:** The seventh lesson expands on intervals and introduces the 4th and 5th. Another ear training activity will help students in recognizing intervals by sound. There will be some time for working on new songs as well as signing off old ones.

Daily Activities:

7 mins - Review – Review how notes move on the staff, skipping, stepping and repeating. Have a volunteer mention the difference between melodic and harmonic. Ask someone to explain and play a 2nd and 3rd interval. Finally, review dynamics and the meaning of each: p, mp, mf, and f. Check homework.

15 mins - Harmonic Intervals - Page 26. At the top of page 26 are some examples of harmonic 2nds and 3rds. Allow students a minute to play through these intervals. For now we will skip over to page 28 to learn a few more concepts. Later in the day students will revisit Rockin' Intervals to learn.

Page 28. Ask for volunteers to demonstrate an interval of a 4th and a 5th. Notice how much larger of a skip both of these intervals are. On page 29 there is a note about how 4ths jump from a line to space, or space to line, whereas 5th are similar to 3rds in that they go from line to line or space to space.

Activity - Ask for examples of intervals in both Good King Wenceslas and My Fifth. See if students can spot one of each, 2nd, 3rd, 4th, and 5th. These are all melodic.

Ear Training Activity - Play intervals and have students identify what you are playing. Go around the room twice. Be sure to keep the intervals major and not minor. There will be considerable difficulty in distinguishing between 4ths and 5ths.

15 mins – Songs - Students will get a start on 3 songs today, Rockin' Intervals, Good King Wenceslas and My Fifth. Briefly talk about the pieces. What do students notice about each one? What about dynamics? If time, sign off Claire De Lune and Tisket, A Tasket.

3 mins – Homework - Page 29. This homework simply involves finding the intervals a 4th and 5th apart from the starting note of F on exercises 1 and 2. For exercise 3, students need to identify the interval. The answer can be any interval learned so far. In the top box write the note movement, up or down. In the lower box write the name of the interval.

WEEK 8 – Lesson 8
**Objective:** The meat of lesson eight will be spent learning harmonic 4ths and 5ths and then putting them to use in Jingle Bells. Students will need a lot of time to work on learning a song where both hands are playing at the same time.

**Materials:** Lesson Book pages 30-31.

**Daily Activities:**

5 mins - Review – A good way to count an interval is to count the notes starting from the bottom to the top. For example, from C to E you would count 1-C, 2-D, 3-C. The interval is a third. With this knowledge, have several students demonstrate what a sixth would look like. What about a seventh, eighth, ninth, tenth etc? Give students a few minutes to explore some greater intervals than those already learned.

10 mins - Harmonic 4ths and 5ths, Keys to learning songs - Page 30. Much like the harmonic 2nds and 3rds, harmonic 4ths and 5ths are played together. Give students a minute to run through the exercise at the top of page 30.

Q. What do you notice about the song Jingle Bells?

A. The hands are playing at the same time

Here are some helpful keys to follow when learning songs with both hands

#1 - Instead of playing both hands are first, play just the right hand, or left hand alone. Master that hands notes and parts, and then put the hands together.

Q. Why would playing hands separately at first be helpful?

A. It will be easier to learn the song and putting the hands together won't be as hard.

#2 - Learn the song measure by measure. That is, only learn one measure at a time and slowly piece them together. Learning a song will be much easier this way.

#3 - When putting hands together, practice very, very slowly. The slower you practice, the easier it will be. Once the measure comes easily, speed it up.

Q. Everyone look at the first measure of Jingle Bells. While the right hand is playing the melody, what is the left hand doing?

A. Playing a whole note and holding while the right hand plays.
Make sure students really understand how to practice this song. They need to make it easy on themselves and not to try and play too fast or both hands together at first. Demonstrate how this song will sound by playing it for the students.

**23 mins - Songs** - Use the rest of the class period to work on Jingle Bells. Spend one on one time with students who need help. If students finish early they may sign off old songs and begin on homework. By the end of today most students should have all old songs signed off and mainly focusing on Jingle Bells.

**2 mins – Homework** - Page 31. Exercise 2 is simply finding the note in the interval. Be careful if it asks to go up or down.

**WEEK 9 – Lesson 9**

**Objective:** In lesson nine, students will learn about the C major chord for both hands. There will be two new songs that utilize chords.

**Materials:** Lesson Book pages 32-33.

**Daily Activities:**

5 mins - **Review** — Review intervals by playing the following activity.

*Activity* - Students eyes must be closed for this activity. Encourage them to use their ears, not their eyes. Play an interval and have students put up the number of fingers they think the interval is. For example, if you played a third, students should hold up three fingers. On the board keep track of how many students guessed for each interval and quickly figure out the % correct for each attempt. Shoot for at least 100% success rate before moving on.

20 mins - **C Major Chord**- Page 32.

Definition - Chord - At least three or more notes played at the same time

Q. Just from hearing the name 'C Major Chord', what note must be in this chord?

A. C

Play the C chord and ask students to find the other two notes of the chord. Once they have done this, ask a volunteer to tell the class what the other two notes in the chord are.
A. E and G

It is important to play all three notes of a chord at the same time. If they aren’t all pressed down together, the chord will sound choppy and not very solid. Demonstrate both a choppy chord and a solid one.

Q. What intervals make up a C chord?
A. Stacked thirds, or a third and a fifth

Q. If the notes C-E-G make up a C chord, what notes might make up a D chord?
A. D-F-A

Q. What about an F chord?
A. F-A-C

Q. How about a B chord?
A. B-D-F

Now we will play a few chords in order. Have the class play the following chord progression C-F-G-F by playing each chord as a whole note.

**Activity** - Manuscript paper. Write down a chord pattern. It can be as many chords as you like, but start and end on C. Once they have had a few minutes to write down and practice their chord progression, take volunteers to play it for the class. See if any particular progression stuck out as a class favorite.

Now have students run through the exercises on page 32. The rhythm is the same for each pattern but each hand starts out separately and then at the bottom they are put together.

**15 mins - Songs** - Today students will begin learning two new songs, Brother John and Here’s a Happy Song. Notice the dynamics for each piece. A half rest is introduced in Brother John. Briefly mention that a half rest receives two beats of silence. Sign off Jingle Bells.

**No Homework**

**WEEK 10 – Lesson 10**

**Objective**: Lesson Ten will be an escape from the book for a day. Today students will primarily work on chords and engage in several fun activities.
**Materials:** Manuscript paper

**Daily Activities:**

3 mins - Review  – Review chords. What intervals make up a chord? How many notes does there have to be in a chord? What notes make up an E chord? What about A?

35 mins - Chord Progressions - At the end of last class each student made up a small chord progression. Today we are going to expand on that.

Definition - Chord Progression - A pattern of chords strung together

Activity - Give students a few minutes to come up with a chord pattern. This pattern shouldn't be the first thing the student writes down. Encourage them to tweak the pattern to make it something they really like and thinks sounds good. The progression can be as many chords as they like, but should start and end on C. Students should practice their chord progression with hands separately and then together. Don't forget that you don't have to always go up to a B chord, you can go down from C to a B rather easily.

Share the chord progressions with the class.

Now we're going to fine tune these chord patterns.

Activity - Students will play the chords with one hand and only one note with the other hand. This note can either be the bottom note of each chord, middle, or top. Students will keep with the note they choose for the entire chord progression before going to the next one. The idea is to hear how different levels of a chord, bottom middle or top, sound different. There are six possibilities and the class should try all of them. L.H. chords, R.H. bottom note, then middle then top. R.H. chords and L.H. bottom note, then middle then top. Demonstrate this so that students understand what to do. Tell the students to write down which hand they preferred to play the chords and which level of the chord they liked the most with the other hand.

Share the newly revised chord progressions with the class.

The third and final part of these chord progressions is to make a rhythm for the hand that is playing the single note.

Activity - Students will write bar lines for one measure on their paper. In this four beat measure they will write a rhythm for the hand that's playing the single note, not the chord. Each chord will be played as a whole note. The rhythm can be anything they want. For example, it can be four quarter notes, two half notes, a half note and two quarter notes, or it can even include rests. The rhythm can be any combination of notes and rests they've learned up to this point but must equal four beats. Label the timing underneath each beat. Master the rhythm part of the chord pattern alone before including the hand that plays the solid chords. Allow
enough time to practice and perfect their chord pattern. Demonstrate a rhythm so the students understand this activity.

Share the newly revised chord progressions with the class. Hopefully students will hear several different rhythmical patterns that their classmates have come up with.

If there is any time remaining, use it to work on homework or old songs.

2 mins - Homework - Create another chord progression and rhythm using the same process used today in class. One hand will play the chords while the other plays a single note or level of each chord.

**WEEK 11 – Lesson 11**

**Objective:** In lesson eleven students will learn a new note, B. They will also learn to play a G7 chord using this new note. Along with a few new songs, they will learn about ties.

**Materials:** pg’s 34-37

**Daily Activities:**

**20 mins - New note B, G7 chord, and ties** - Pg 34. Today we will learn a new note for both the right and left hand. This note is B. From looking at the chart at the top of page 34 you can see where B is located, just below C. The way we will play B for the left hand is by moving the pinky down one note. The other fingers will stay where they were, only the pinky moves.

Give students a moment to play through the exercise in the middle of page 34 with the left hand. Make sure the rest of their fingers stay rooted in their normal C position.

Now that we’ve played B with the left hand, we’re going to do the same thing with the right. Pg 36. The chart at the top of the page also shows us where B is for the right hand, only this time it’s the thumb that is moving down to play B and not your pinky.

Give students a moment to play through the exercise in the middle of page 36.

Pg 34. Now we will play a new chord with our new note.

Q. What notes make up a G chord?

A. G-B-D
Q. What interval is D from G?
A. A 5th

Q. Ok, so what note would be a 7th away from G in the G chord?
A. F

Our new chord is called a G7. You'll notice that this chord looks very different from the C chord. That is because this G7 is in a different inversion than the C chord.

Definition - Inversion - In a chord, the same notes are used as in a root position except in a different order

Just know that this G7 is in a different inversion than the root position C chord that we've learned. To play this chord, move the pinky of your left hand down to B and play F and G with your 1st and 2nd fingers.

Give students a moment to alternate between playing the C chord and the G7 as shown in the exercise at the bottom of page 34.

Flip the page over to 36 and we're going to do the same thing with the right hand. Practice going back and forth between the C chord and the G7 chord.

**Activity - Ear Training** - This activity is similar to the one on the very first day of class. Only this time, the students will try and guess what note the teacher is playing. By this point the students have played the notes in the C position many times and their sounds are starting to become ingrained in their ear. Go around the room and play a note for each student where they must guess the note that you are playing. Use only the notes in the C position and also B. If students are struggling, help them out by using middle C as their reference point to work from. This activity will be revisited many times.

Before we move on to learning new songs we're going to learn about one more thing, the tie. Have a student read the pink box at the top of page 35. Here's an additional definition for a tie.

**Definition - The first note is played and held through the value of the second note**

Make sure that every student understands the tie. Demonstrate an example from Largo. In Merrily We Roll Along and Largo, the left hand is playing chords, including the C and G7. In Mary Ann, the right hand plays the chords and the left hand plays the melody.

**20 mins - Songs** - The rest of class time will be spent learning the following three songs: Merrily We Roll Along, Largo, and Mary Ann. Use this time to also sign off Brother John and Here's a Happy Song.
Objective: In lesson twelve students will learn a new time signature 3/4, dotted half note, slurs and how to play legato.

Materials: pg’s 40-43

Daily Activities:

2 mins - Review - What was the new note and chord we learned last time? How and why is that chord different from the C chord? What is a tie and what does it mean to do?

15 mins - 3/4 time, dotted half note, and slur/legato - Pg 40.

Q. Who can tell me what the top and bottom numbers of a 4/4 time signature mean?

A. The top number is how many beats per measure and the bottom number means that a quarter note gets one beat.

Q. Everyone look at the pink box at the top of page 40. What's our new time signature?

A. 3/4

Q. So how many beats per measure is in the song Rockets?

A. 3

We also have a new type of note to learn today, the dotted quarter note.

Q. How many beats does the dotted quarter note receive?

A. 3

Q. What kind of note will fill up an entire measure of music in 3/4 time?

A. Dotted half note

Definition - Dotted Half Note - The dot adds half the value of the original half note.

Q. When we’re counting a measure of music in 3/4 time, how do we count it? Can someone demonstrate counting a measure?

A. 1-2-3
Right! We don't go to 4. Immediately after beat 3 you must go right into beat 1 of the next measure.

Give students a minute to play the rhythm in the middle of page 40. It is crucial that students don't have a ghost 4th beat. Right after beat 3 they must go right into beat 1 of the next measure.

Pg 42. A slur is similar to a tie but it means to do something quite different.

Definition - Slur - Curved line over or under notes. Often divides music into musical thought or phrases

A slur means to play Legato.

Definition - Legato - The notes are connected, producing a smooth and flowing sound

Q. Is this legato? (Play a few notes either connected or not)
A. (Varies)

Q. How about this? (Play the opposite of the first example)
A. (Varies)

**Activity** - Ask students to find the Middle C position. To play Legato, while you're lifting one finger from the note you played, press down on the next note at the same time. Students will go up and down the Middle C position with each hand playing one note and finger at a time. Demonstrate this for the students. Their goal is to play as smoothly and connected as possible while keeping their fingers down on the keys. Make sure students fingers don't start flying away.

Q. In the song 'What Can I Share', which hand is playing the melody?
A. It switches off, the left hand plays the melody in the first two lines and then the right hand takes over in the last two.

Q. Which hand is playing the chords?
A. It switches off, the right hand plays the chords in the first two lines and then the left hand takes over in the last two.

Q. Are there any slurs in this song? If so, where?
A. Yes, in every line, sometimes for the right hand sometimes for the left.

Q. What happens in the very last two measures of the song?
A. There is a tie, meaning you hold C through the end of the last measure.
20 mins - Songs - Students will get started on three songs today, Rockets, What Can I Share and Day is Done. Point out to not overlook dynamics. Sign off Largo, Merrily We Roll Along and Mary Ann.

3 mins - Homework - Pg 41. In exercise 1 students will write how many beats each of the notes receive. In 3 they will add the total beats of two notes. In 4 they will write the correct time signature at the beginning of each piece at the bottom of pg 41. Then they will add chord symbols. Finally on page 43 at the bottom they will write if it’s a tie or a slur in the box.

WEEK 13 – Lesson 13

Objective: In this thirteenth lesson students will mainly focus on learning a piece that has two different versions. They will learn a new note for both hands as well as a new chord.

Materials: Lesson Book pages 44-47.

Daily Activities:

2 mins - Review— Check homework. Review the difference between a tie and a slur. How many beats does a dotted half note receive? What does the time signature 3/4 mean?

15 mins - New note A, F chord- At the top of page 44 there is a new note we will learn to play called A. A is on the top line in the bass clef. To play A with our left hand only our thumb moves up, the rest of the fingers stay where they are.

Give students a moment to play through the exercise in the middle of page 44.

Now, at the top of page 46, we will play A with the right hand. Notice however, that instead of the pinky moving by itself, all four fingers except for the thumb move up one key when you play A. Only the thumb stays on its original key here.

Give students a moment to play through the exercise in the middle of page 46.

Q. Just below the exercise we just played there is a new chord that we haven’t learned yet. What is the name of it?

A. F Major

Q. Is the F major chord in root position?
A. No

Definition - Root position - Stacked intervals of thirds

When you play the F Major chord, the thumb stays on C while the rest of the hand moves up a note, just like it did to play A.

Give students a moment to alternate between the C and F chord with their right hand.

Now let's play the F major chord with our left hand. Back on page 44, you'll notice that for the left hand, only the thumb moves up in the same way as it did when we just played A.

Give students a moment to alternate between the C and F chord with their left hand.

Now that's we've learned to play A with both hands and the new chord F Major, I'd like everyone to play the warm-up at the top of pages 45 and 47, one for each hand, twice.

Give students a minute or two to play through the warm-up. Help students that are struggling or are using the wrong fingering.

Q. Can someone please read the pink box at the top of page 45.

Student reads.

Q. So what beat of the measure does the first note come in on in When the Saints?

A. Beat 2

Q. Where is the first beat of that measure?

A. In the last measure of the song

Definition - Pick-up Measure - An incomplete measure of music to begin a song.

It's crucially important when playing a song with a pick-up measure that you start counting in the right place.

Q. We're going to learn two songs today, one on page 45 and the other on page 47. What do you notice that's similar or different between these two pieces?

A. It's the same song

Q. Look closely at what the right hand does in the first and then what it does in the second.

In the first piece the right hand plays the melody and the left hand plays the chords. On page 47 the hands switch jobs. Now the left hand plays the melody and the right hand plays the chords. This is a great exercise in making sure both hands are equally strong and able to play both melody and chords.
20 mins - Songs – Students will now begin working on When the Saints Go Marching In on pages 45 and 47. When students master each piece, have them play the version on page 45 and immediately go into the one on page 47. This will make both songs feel combined into one. Sign off Rockets, What Can I Share, and Day is Done.

3 mins - Homework – The homework this week is simply to write in the chord symbols on exercises 3 on pages 48 and 49. We will play those two songs next time.

WEEK 14 – Lesson 14

Objective: Lesson fourteen will introduce the mini-recital coming up in a few weeks. It will also be a workday to sign off old songs and choose a piece to play in the mini-recital.

Materials: Lesson book

Daily Activities:

2 mins - Review – Check homework. Answer any questions students might have.

15 mins - Mini-Recital - We will be having a mini-recital in just a few weeks, 3 weeks to be exact. The reason this is called a mini-recital is because it's mainly just a chance for us to play songs in front of one another. While your parents are welcome to come, it's not a formal event like the end of the year recital. This recital is meant to be more of a workshop and opportunity for each one of us to practice performance techniques.

This is how the mini-recital will work. Each students will choose a song to play. The song can be any song from page 30-49. There are a total of 13 songs to choose from. No two students will play the same piece. However, the two different versions of When the Saints can be played by two different students. During the mini-recital each student will come up to the piano in the choir room and play their song while the rest of the class sits in the audience. I will give helpful and constructive advice during this time to help aid in the best possible performance techniques. We will talk about good performance techniques the week before the mini-recital.

Take a few minutes to answer questions students might have. After questions have been answered give students a few minutes to think about which song they would like to play. Allow students to sign up for the song they wish to play through random selection.

23 mins - Songs – Spend the rest of the class working on old songs. Students should sign off When the Saints today. Also, if all songs are signed off, they may begin learning I'm Gonna
Lay My Burden Down on page 48 and Waltzing Chords on page 49. If students finish signing off all old songs they may begin working on their recital piece.

### Recital sign-up Sheet

<table>
<thead>
<tr>
<th>Name</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Jingle Bells</td>
</tr>
<tr>
<td>2.</td>
<td>Brother John</td>
</tr>
<tr>
<td>3.</td>
<td>Here's a Happy Song</td>
</tr>
<tr>
<td>4.</td>
<td>Merrily We Roll Along</td>
</tr>
<tr>
<td>5.</td>
<td>Largo</td>
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<tr>
<td>6.</td>
<td>Mary Ann</td>
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<tr>
<td>7.</td>
<td>Rockets</td>
</tr>
<tr>
<td>8.</td>
<td>What Can I Share</td>
</tr>
<tr>
<td>9.</td>
<td>Day is Done</td>
</tr>
<tr>
<td>10.</td>
<td>When the Saints (Right - pg 45)</td>
</tr>
<tr>
<td>11.</td>
<td>When the Saints (Left - pg 47)</td>
</tr>
<tr>
<td>12.</td>
<td>I'm Gonna Lay My Burden Down</td>
</tr>
<tr>
<td>13.</td>
<td>Waltzing Chords</td>
</tr>
</tbody>
</table>

**WEEK 15 – Lesson 15**
Objective: Lesson fifteen will introduce a new hand position. Several new notes will be learned and students will have a chance to do a few activities to help them learn those notes.

Materials: Lesson book pg's 50 and 51, manuscript paper

Daily Activities:

2 mins - Review— Answer any questions about the mini-recital and make sure students are comfortable with the songs they chose.

20 mins - G Position - Today we will finally move on from the Middle C hand position to a new one, the G position. Page 50.

Q. What notes are different in this position from the C position?
A. A and B

Let's spend a few minutes looking at the right hand of this new position.

Q. In the treble clef G position, is C a line or space note?
A. Space

Notice how this C is an octave above middle C but is on a space instead of a line. Every time you see the same note again whether it's higher or lower, it'll always switch from line or space.

Q. What number line is D on?
A. Line 4

Q. In the bass clef G position, is B a line or space note?
A. Space

Q. What's significant about the C on the line right above B?
A. That's middle C.

Notice how middle C for the bass clef is one line above the staff, whereas middle C is one line below the staff in the treble clef.

Q. And what about D, is that a line or space note?
A. Space
Activity - Spend five minutes to allow students to play through the exercises on page 50. They should play them at least three times each.

Activity - To reinforce the new notes being learned on both the treble and bass clefs, students will spend some time writing the notes of the G position on a piece of manuscript paper. On a blank page, each student must first draw the grand staff including treble and bass clef signs, time signature, bar lines etc. Then, they must draw each note G-A-B-C-D four times. Each drawing of a note must be different. For example, students will draw G four times, once as a quarter, half, dotted-half and whole note. Encourage students to come up with clever patterns or different ways to draw the notes. The notes don't have to be drawn in order such as G-A-B-C-D or G-G-G G A-A-A-A etc. Once drawn, ask students to play what they wrote. Remember, anytime a note is on or above the middle line, the stem goes down to the left. If a note is below the middle line the stem goes up to the right.

17 mins - Songs – Two new songs will be learned today, A Friend Like You and Love Somebody. Ask students to identify some of the harmonic intervals seen in these two songs before they begin playing. F-P stands for forte the first time and piano on the repeats. Sign off old songs if time and also work on recital piece if time.

1 mins - Announce Quiz - Next week there will be a quiz that involves ear training activities. It will be easy and fun. Answer any questions students have.

**WEEK 16 – Lesson 16**

**Objective:** For week 16 students will take a quiz and then play their recital pieces for you for 1 on 1 instruction and assistance.

**Materials:** Lesson book, quiz

**Daily Activities:**

15 mins - Take quiz – Pass out the quiz.

The first section of the quiz involves writing down what type of note is played. The teacher will tap a pen to keep time and will give four beats as a count in before playing any note. For example, you will hear four taps and then a note which can either be a quarter, half, dotted-half, whole note, or rest.

The next section involves intervals. The teacher will play either a 2nd, 3rd, 4th or 5th.
The third section involves identifying the note being played. Only notes C-D-E-F-G will be used.

The fourth section involves writing down entire measures of music by focusing on the rhythm that is heard. The teacher will again count in 4 beats and then play a measure of music which may involve notes and rests.

**5 mins - Recital/Performance Tips** - There are a few things to keep in mind when playing a song in front of people.

1. When you sit down at the piano, make sure the bench is the right height as well as the correct distance away from the keys. Don't be afraid to adjust the bench.

2. Make sure your hands are on the right keys. Double and triple check.

3. Take a deep breath, relax.

4. Before beginning the piece, count in your head how fast you'd like to start.

5. Don't be nervous. People want to see you succeed and play well.

6. Above all, have fun.

**20 mins - Songs** – Use the remaining class time to listen to each student's recital piece individually. This is a time to make any final adjustments.

Name: _____________

**Quiz**

**Section 1: Identifying types of notes**

1. _______________________
2. _______________________
3. _______________________
4. _______________________
5. _______________________

**Section 2: Intervals**

1. _______________________
2. _______________________
3. _______________________
4. _______________________
5. _______________________

Section 3: Identifying notes by pitch

1. ______________________
2. ______________________
3. ______________________
4. ______________________
5. ______________________

Section 4: Rhythm

1. 

2. 

Bonus Questions: Were the intervals in section 2 harmonic or melodic?

___________________________________________________________________

Name: TEACHER’S ANSWER KEY

Quiz

Section 1: Identifying types of notes

1. Quarter Note
2. Half Note
3. Whole Note
4. Dotted-half Note
5. Whole Rest

Section 2: Intervals

1. 2nd
2. 5th
3. 3rd
4. 4th
Section 3: Identifying notes by pitch

1. C
2. E
3. G
4. F
5. D

Section 4: Rhythm

1. Play Two half notes
2. Play Quarter note, quarter rest, half note

Bonus Questions: Were the intervals in section 2 harmonic or melodic?

Harmonic

WEEK 17 – Lesson 17

Objective: This week is the mini-recital!

Materials: Lesson book

Daily Activities:

5 mins - Recital Prep – Answer any final questions students might have about their piece or what to do for the recital.

Head down to the choir room.
30 mins - Recital – The order of the recital can either be random or in the order of the sign-up sheet. Once everyone is seated, say a few words about their progress thus far. Remind the students the helpful tips of what to do when performing.

After each student plays offer supportive feedback that highlights what they did well.

If there's time at the end, play a piece for the students as motivation/inspiration.

5 mins - Written Test - Even though we just had a quiz, there will be a written test next class. The test will involve tasks such as writing in bar lines, timing, fingering, drawing clefs, time signatures, repeats, rests etc. It will be easy and fun, nothing to worry about.

**WEEK 18 – Lesson 18**

**Objective:** Students will take a written test this week. Any time left over will be spent signing off the two songs in G position.

**Materials:** Lesson book

**Daily Activities:**

20 mins - Test – Pass out the test.

20 mins - Sign off old songs – The remainder of class time will be spent signing off the songs Love Somebody and A Friend Like You.
Test Directions

This piece of music was badly damaged and is in desperate need of repair. Please help the Saints fix their beloved song by following the directions below:

1. Write in the Treble and Bass clefs where they belong
2. Write in the time signature where it belongs
3. Write in all rests in both the Treble and Bass Clefs.
4. Write in the fingering for the right hand for all notes
5. Write in the fingering for the left hand only once for each chord.
6. Draw a tie from the first note of the 2nd measure to the first note of the 3rd measure.
7. Draw a slur over the first four notes of the song in the Treble Clef
8. Put a forte dynamic sign at the beginning of the piece. In measure 9 put a piano dynamic sign
9. Draw repeat dots at the end of the piece
10. Write in the timing in the last three measures of the song

Bonus Questions: What are the 3 different chords that the left hand plays?

WEEK 19 – Lesson 19
**Objective:** For week 19 students will learn about the sharp sign and attempt a short duet with a classmate.

**Materials:** Lesson book pg's 52-55

**Daily Activities:**

**10 mins - Short Duet** – To start off today students will engage in a short duet to practice working together.

**Pair Activity** - Each student will partner up. On page 52 one student will play the right hand of The Bandleader while the other student will play the left hand part. Before students try playing together, give them a minute to first learn their part well. When pairs feel like they've mastered their individual part, they can attempt to play together. Once they've mastered the ease of playing each line at separate times, encourage students to try playing their line of music at the same time to see how they can match up in rhythm and feel.

**5 mins - Sharp Sign** - Page 54. Ask a volunteer to read the definition of a sharp sign at the top of page 54.

Definition - Sharp - Raises the note by a half-step

When you see a sharp, it means to play the next key a half-step up, no matter if it's a white or a black key.

Q. Can someone play for me an f? . . . Now can someone play an f sharp?

Q. What about an A sharp?

Q. How about a B sharp?

Note: B sharp is actually C. Even though there is no black key above B, a half-step above B when you sharp it brings you to C.

Some notes have more than one name. The note C can be B sharp as well as simply C.

Play a sharped note with the same finger you would have used if the note wasn't sharp.

A sharp sign is always to the immediate left of the note that is to be sharped. The square part of the sign should line up exactly next to a space or line note.

**15 mins - New Song** – When students start learning this song, they should make sure they can play the right hand correctly first before adding the left hand. Make sure each student understands how the sharp sign works.
10 mins - Homework – Students will be given additional time to work on homework in class today. Page 52 exercise 3 students are drawing notes in specific locations. Page 53 students need to do all exercises. On this page they are identifying the names of the notes and then the intervals between them. Page 55 students will identify the notes in exercise 2, and in exercise 5 they are drawing sharps. Their last assignment for this class is to read pages 56 and 57 before next class.

**WEEK 20 – Lesson 20**

**Objective:** For week 20 students will learn about a new chord, the damper pedal and a finger dexterity exercise.

**Materials:** Lesson book pg's 56-61

**Daily Activities:**

5 mins - Check Homework/Review – Check homework. Address any issues students may have had difficulty with. Review the sharp sign.

10 mins - Leschetizky Solution - Ask students to explain what these two pages are talking about. Page 57 is an exercise on developing independent finger and muscle strength. The idea is to play all five notes in the G position and hold four while playing one finger as quarter notes. This forces four fingers to do the same thing while one finger gets an independent workout. This exercise is not easy. Students should run through each finger at least twice for each hand as well. Allow ample time for students to complete this task.

15 mins - D7 chord and pedal – We will learn two new chords today.

Q. Can someone play the C chord for me? (student plays)

Q. At the top of page 60 there is a G major chord. What three notes are in this chord?

A. G-B-D

Q. Why is it called a G chord? Why is the C chord called a C chord and not an E chord?

A. The chord gets its name from the bottom note of the chord

Chords aren't necessarily named after the bottom note of the chord. To figure out what chord a group of notes is, you need to get it in root position. Root position is generally stacking the
notes in order where you don't have a cluster or a group of two notes played right next to each other. The D7 chord is not in root position because D is not the bottom note of the chord. Instead, f♯ is on the bottom. For now, we just need to be able to identify the D7 chord.

Give students a few minutes to play through the exercises on pages 58 and 60 where they will play broken and solid chords for both hands.

We’re also going to learn about the pedal today. The pedal is called the Damper pedal. Its purpose is to hold notes while we lift our hands to play other notes. The bracket underneath notes indicates a pedal is to be played. Press the pedal down immediately when the bracket goes down, usually coinciding with a note being played. Hold the pedal down for the duration of the bracket and lift the pedal precisely when the bracket lifts in the music.

When playing the pedal, keep your heel on the floor. Gently lower the front of your foot down onto the pedal. Simply lift your toes up to get off the pedal. Don’t move your foot when you aren't using the pedal. Keep your foot in a position that is ready to play the pedal.

10 mins - Songs — Spend the last bit of class to introduce The Cuckoo and Harp Song. Briefly discuss the repeats on Cuckoo.

**WEEK 21 – Lesson 21**

**Objective:** Week 21 students will learn a new chord and spend time working on perfecting chords and pedaling.

**Materials:** Lesson book pg's 62-67

**Daily Activities:**

5 mins - Review — Take a few minutes to review all the chords learned so far and discuss why they are called the name given them. Also discuss the pedal and address any issues that came up from last class.

10 mins - E for both hands and the C chord - Similar to the way the left hand played A in the C position, only the thumb moves up to E while in the G position. The other four fingers will stay in the same place while the thumb moves up to play E and then moves back to D. A new chord that we’ll learn that utilizes the new note of E is the C Major chord as seen in the pink box at the bottom of page 64.

Q. How is this C Major chord different from the one we learned in the C position?
A. The notes are the same, C-E-G but they are in a different order. G is on the bottom instead of C.

Q. Is this version of the C chord in root position?
A. No, the notes aren't in stacked thirds.

Show the difference in sound from each C Major chord. Note that they really are the same chord, but depending on what note is on the bottom the sound of the chord will change.

Give students several minutes to play through the two exercises on page 64 and the one at the top of page 65.

The right hand moves up to E in the same way it moved up to A in the G position.

Q. How did the movement of the right hand and left hand differ to reach the next note up?
A. Only the thumb stays put in the right hand while only the thumb moves with the left hand. All fingers except the thumb will move up one note in the right hand to reach E and the C chord.

Give students several minutes to play through the two exercises on page 68 and the one at the top of page 69.

23 mins - Songs – The remainder of class time will be spent learning Liza Jane and Beautiful Brown Eyes and signing off old pieces. Notice the pedaling in BBE in the last two measures of every line.

2 mins - Homework – Page 63 students are identifying notes and chord names. Page 66 students are writing the names of the notes for the left hand and identifying chords on page 67.

**WEEK 22 – Lesson 22**

**Objective:** In week 22 students will finish up learning songs/chords in the G position. It will be somewhat of a work day as students catch up on homework and sign off all old songs.

**Materials:** Lesson book pg's 68-71

**Daily Activities:**
5 mins - Check Homework/Review – Check all homework. Ask for a student to discuss what root position of a chord means. Play several versions of the C chord and have students discuss what’s different from each one.

5 mins - Ear Training – This is an ear training exercise where the teacher plays a note and students must use their ears to find that note. Then the teacher will play another note to make a melody. Rhythm will be added as well. Continue learning the song by ear one note at a time until all students have it. For today use the melody of Star Wars as the ear training piece.

5 mins - E for the right hand exercises - Allow students a few minutes to run through the exercises on page 68 and the top of 69. Address any problems that arise.

25 mins - Songs – Students will learn two new songs today, Alpine Melody and C Position on page 71.

Q. Which hand is playing the melody on Alpine Melody?

A. The Left Hand

Be sure to watch for the pedaling.

8va means to play one octave higher than written. In both songs the last measure should be played on the same notes, just one octave higher. Both songs are also in 3/4 time, be careful not to pause at the end of measures.

Students will also spend the remainder of class time signing off old songs and catching up on homework. Page 70 is assigned as in-class homework today.

WEEK 23 – Lesson 23

Objective: In week 23 students will return to a somewhat familiar hand position. Before learning two new songs along with several new concepts, students will take part in a fun activity.

Materials: Lesson book pg's 72-74

Daily Activities:

15 mins - 2 Measure Melody – Students will partner up for this activity. Each student is to write down a two measure melody for the right hand. Their work must include the following components: grand staff, treble clef sign, time signature, proper stem direction, and double bar line.
Encourage students to use different types of notes and rests. Once each student has written down their 2 measure melody, they will teach it to their partner. To do this however, the student will first teach it to their partner through ear training. They will play one note of their melody at a time and wait until their partner finds the correct note and rhythm. Once learned by ear, now they can see it written on paper and decide if what they are playing is synonymous with what's on the paper. Partners switch roles.

10 mins - **Middle C Position, dynamics, 8va and fermata** - At the top of page 72 is a chart of our new hand position.

Q. What is different and the same about this new position?

A. The hands both have a finger on middle C. The right hand is in the very first position we learned. Since the thumbs of both hands share a common note, it is a good idea to only keep the finger that's going to play that note on the key during any given song. In other words, students should be scanning ahead in the music in order to know which hand will be playing the next C.

Sometimes in music musicians need to gradually increase or decrease volume instead of abruptly jumping from one dynamic marking to the next, i.e. p to f. There are two new signs we will learn in order to gradually increase or decrease volume in the duration of several notes or measures.

Definition - **Crescendo** - Gradually increase volume

Definition - **Diminuendo** - Gradually decrease volume

Make sure students can pronounce both of these words. Ask for students to identify a crescendo and diminuendo in Waltz Time.

When a song requires the player to play something an octave higher, 8 notes higher, sometimes it is easier to write an 8va above the notes rather than write the notes physically higher on the staff which interrupts the flow of the notes.

Definition - **8va** - When placed above notes, play one octave higher than written

When placed below notes, play one octave lower than written

Page 74. A fermata looks like a birds eye. When you see this sign, you may hold that note or rest longer than the given value. For example, if you see a fermata over a half note, actually hold that half note for three or even four beats.

Definition - **Fermata** - Hold the note under the fermata longer than its value
15 mins - Songs – Students will learn two new songs today, Waltz Time and Good Morning to You.

Both songs are in 3/4 time. Notice what beat of the measure Good Morning to You begins on. Watch for the 8va at the end of Waltz time, any fermatas in Good Morning, and all dynamic signs in both songs.

Next week we will learn about a new type of note!

**WEEK 24 – Lesson 24**

**Objective:** In week 24 students will learn about eighth notes and how to count them. There will be a rhythm activity to help them learn this new type of note.

**Materials:** Lesson book pg's 75-76, eighth note transparency

**Daily Activities:**

20 mins - 8th notes and rhythm activity – Today we will learn about a new type of note, the eighth note. Notice from the top of page 75 that an eighth note has a stem and is connected to another eighth note by a beam.

Definition - Eighth Note - receives half a beat. Two eighth notes equal one quarter note

Q. How many eighth notes can fit into a half note? Dotted half note? Whole note?

A. 4, 6 and 8.

Normally when we count a measure of music we simply count from 1 to 4. But how would you count an eighth note? Eighth notes sometimes fall in-between beats. This is called an upbeat. When a note lands on a whole number such as beat 1-2-3-4 then it is called a downbeat. If a note lands in-between these whole numbers it is referred to as an upbeat. Since some eighth notes don't land perfectly on solid numbers, we must subdivide our counting into smaller numbers so as to include any possible eighth notes. To do this, we will add an 'and' in-between every whole number in our timing. Instead of counting a measure of 4/4 as 1-2-3-4, we will now count it 1-and-2-and-3-and-4-and.

Using the eight note transparency draw the timing underneath #1.

Now we are going to do a rhythm exercise where we clap and count several different rhythms on the projector. This first rhythm is two quarter notes followed by two eighth notes. I will
clap whenever a note is played. Demonstrate clapping and counting #1. Now have the class attempt it. Continue clapping and counting exercises until #7. #7 and #8 change time signature. Now students will count 1-and-2-and-3-and. Note: when writing out the 'ands' write them as '& &' and not as the word 'and'.

**Activity** - Each student will write down two rhythms. Each rhythm must include eighth notes and the time signature. After the rhythms are written down, students will trade papers with a partner and try to play their partners rhythm. Once they are finished playing each other's rhythms, take a few volunteers to write their rhythm on the board and have the class clap and count them.

**20 mins - Songs** - The remainder of class will be spent learning two new songs.

Note what beat the song starts on in Happy Birthday to You. Students must write the timing for every single measure of this song. Notice the fermata's in the third line. How is this song similar but different from Good Morning to You?

At the bottom of page 76 students will learn Skip to my Lou. This is a short piece that only features the right hand.

Sign off any old songs up to this point.

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**WEEK 25 – Lesson 25**

**Objective:** Week 25 will be somewhat of a work day. To start off the lesson students will be playing several Hanon technique exercises. Students will learn one new song that incorporates eighth notes.

**Materials:** Lesson book pg's 77-79

**Daily Activities:**

**20 mins - 8th note Hanon Exercises** – Pages 78 and 79. Have a student read the blurb about Hanon and also the directions for exercise #1.

Q. In music it is important to look for patterns. What patterns do you see in the first exercise on page 78?

A. First there's a skip and then steps up and then steps down. Both hands play the same notes.

**10 mins - 1st Exercise** - For these exercises you must read the notes very carefully. If you follow the pattern exactly, you should be moving up one note each new measure. Eventually
you won't even have to read the music and can go as high up the piano or as low on the piano as you'd like. Play very slowly hands separately at first. When you feel comfortable try hands together.

10 mins - 2nd Exercise - Discuss the pattern in this exercise and how it's different from the previous one. These exercises are about very precise finger control. If you play one wrong finger you must fix the error and start that measure again otherwise it will turn into a train wreck! Play hands separately slowly first and then gradually increase speed. Try putting hands together when ready.

We will be spending the first five minutes of class time for the next several weeks by playing these two exercises as a warm-up. Each student should be able to master these exercises with relatively fluid speed.

20 mins - Songs - The rest of class will be spent learning Standing in the Need of Prayer

Help students identify different dynamics in this piece. Discuss the D.C. al Fine.

Definition - D.C. al Fine - When you see this sign, go back to the beginning of the piece and play until the double bar line.

Students must write in the timing in every measure that has eighth notes. Encourage students to count out loud. Use this time to also sign off old songs.

**WEEK 26 – Lesson 26**

**Objective:** In week 26 students will learn about a new kind of note, the dotted quarter note. This note is difficult to grasp and several exercises and activities will be used to reinforce understanding of the new note. After learning several short pieces students will learn a new song utilizing the new note.

**Materials:** Lesson book pg's 80-82

**Daily Activities:**

20 mins - Dotted Quarter Note - Ask a student to read the sentence at the top of page 80.

Q. Now that we've been reminded of how the dot next to a note works, can someone explain to the class how the dotted half note works?
A. Without the dot, the note is just a half note. The dot adds half the original value. Half of 2 beats is 1. So 2 plus 1 is 3. A dotted half note receives 3 total beats.

With that explanation in mind, we're going to put a dot next to a quarter note and call it a dotted quarter note.

Q. What is the value of a quarter note?
A. 1 beat, or 2 eighth notes.

Q. What is half the value of a quarter note?
A. Half a beat, or 1 eighth note.

Q. How many total beats does a dotted quarter note receive?
A. One and a half beats or 3 eighth notes in value.

Since the dotted quarter note receives one and a half beats it finishes its duration on the 'and' of a beat, also known as the upbeat. It is this unevenness that makes the dotted quarter note difficult to play and count.

Now we will clap and count several rhythms. At the bottom of page 80 I will clap and count the bottom rhythm first. Notice the pattern of a dotted quarter note, eighth note, dotted quarter note, eighth note.

Demonstrate the rhythm. Ask a student to volunteer to clap and count the same rhythm.

The difference between the bottom and top rhythms is that the top has a quarter note tied to an eighth note. That tie gives us a beat and a half in value so essentially it is exactly the same as a dotted quarter note. There are often multiple ways to write rhythms by using ties.

Before we play the songs on page 81, we will go through each of them and clap and count their rhythm. Before taking volunteers, ask that all students write in the timing for every single measure on the page. Knowing where every beat lies is crucially important.

Once students have written the timing, take volunteers to clap and count each rhythm/song.

Play a few familiar pieces on the piano and have students identify any dotted quarter notes. Suggested melodies to play are: Joy to the World, Twinkle Twinkle Little Star, Row Your Boat, I'm a Little Teapot, etc.

Activity - Students will learn all of the short pieces on page 81.

20 mins - Song - Students will learn Alouette on page 82. Students must write the timing for every single measure. Notice the crescendo and diminuendo in the second line. Discuss any patterns in this song. Learn hands separately first and then put them together.


**WEEK 27 – Lesson 27**

**Objective:** In week 27 students will learn about a new interval, the sixth. There will be two new songs to supplement the new concept being learned.

**Materials:** Lesson book pg's 83-86

**Daily Activities:**

17 mins - 6th Interval - Page 83.

Q. What is the new interval we will be learning about on the top of page 83?

A. A 6th.

Ask for someone to demonstrate a 2nd, 3rd, 4th and 5th.

A 6th has a nice consonant sound. It is not dissonant like the 2nd nor does it sound 'perfect' like 4th's and 5ths. The 6th sounds closest to a 3rd. Notice the larger space between the notes in the 6th interval compared to a small skip in a 3rd.

To play a 6th with the right hand the pinky will move up one note to reach the 6th. To play a 6th in the left hand the thumb will move up on note to play the 6th.

Give students a few minutes to run through the melodic and harmonic interval warm-ups on page 83.

**Ear Training** - Go around the room and play an interval for each student. They should be able to identify what interval is being played. Keep score and see what percentage the class can get right in any one round.

20 mins - Songs - Students will learn Lavender's Blue and Kum-Ba-Yah today. Discuss any patterns in each song and have students identify intervals in each piece. Discuss the dynamics and repeats of Lavender's Blue, and the time signature layout of Kum-Ba-Yah. The song really isn't in groupings of 2/4 and 4/4, but instead it should be in 6/4.

3 mins - Homework - The entire page 86. Next week students will be playing another Hanon finger exercise to work on sixths.

**WEEK 28 – Lesson 28**
**Objective:** In week 28 students will do a Hanon exercise utilizing 6th intervals. The songs they will learn today are fun nursery rhymes and will be focused around the dotted quarter note.

**Materials:** Lesson book pg's 87-89.

**Daily Activities:**

10 mins - Review - Check homework and review the interval of a 6th.

Activity - To kick off the day students will partner up. Each student will write down two examples of every interval learned so far, except that they are simply writing down the names of the notes and the intervals between them. Students aren't actually drawing the intervals. One student will tell the other to play the interval they wrote down and from what notes. Do not use black notes for this exercise. Example: 3rd - F and A. 6th - G and B.

10 mins - Hanon 6th Exercise - Page 87. Ask a student to read the directions at the top of page 87. What patterns do you see in this exercise? Keep the fingers relaxed, don't tighten up. Give students time to play through this several times with both hands independently at first and then attempt it with hands together.

20 mins - Songs - The rest of class time will be spent learning all the songs on pages 88-89. All three of these songs are nursery rhymes that students should be familiar with. Check for any patterns in the songs and discuss the dotted quarter note again. There is no homework today.

**WEEK 29 – Lesson 29**

**Objective:** In week 29 students will be playing harmonic 6th's up and down the piano. They will learn a lengthy new song that utilizes 6ths and also teaches about stacatto's.

**Materials:** Lesson book pg's 90-91.

**Daily Activities:**

5 mins - 6th warm-up - To do the exercise at the top of page 90, read only the first two notes of the exercise and feel the hand movement up from there. Once your hand is stretched
to reach the 6th interval, it should stay in that position as you move your hand laterally across the keyboard up and down. You will know if you are playing the right notes if you keep the interval and move both notes up or down one from the previous notes. Give students several minutes to play through the right and left hand twice.

5 mins - Staccato - Ask a student to read the pink box at the top of page 91.

Definition - Staccato - A dot over or under a note. It means to play short and quick

Be careful not to speed up while playing staccato notes. Keep the speed the same and play as short and quick as you can. Give students a few minutes to run through the exercise at the top of page 90 again, only this time using staccato over every 6th interval and imagining that they are all quarter notes.

30 mins - Songs - The rest of class time will be spent learning Lone Star Waltz.

Discuss any patterns in this song. Discuss the D.C. al Fine. Students should write in the timing on all measures with 8th notes. Discuss dynamics including pedaling and staccato's. Students must pay very close attention to the correct fingering. Ask students to identify examples of intervals of 6ths in both the right hand and the left hand.

Use this time to also sign off old songs.

WEEK 30 – Lesson 30

Objective: In week 30 students will learn the intervals of a 7th and octave. They will do several interval exercises. Students will begin one new song.


Daily Activities:

20 mins - 7th and Octave - Ask a student to demonstrate a 7th and octave.

Definition Octave - Going from one note to the very next time that note is seen again on the piano. There are six notes in-between an octave.

Note: Similar to octopus or octagon, the root of the word octave "oct" means eight. From bottom to top there are eight notes that make up an octave.
Give students several minutes to play through all of the exercises on page 92. Students must pay particular attention to the fingering.

Q. What intervals are consonant?
A. 3rds and 6ths

Q. What intervals are Dissonant?
A. 2nds and 7ths

Q. What intervals are perfect?
A. 4ths, 5ths and octaves.

Q. Are there any intervals that really speak to you as your favorite? Why?

**Activity** - Timed activity. The teacher will say the name of an interval and from what note to what note. Each student must find the correct notes and interval. Once all students think they have successfully located the correct interval, they will all play it at the same time. The class gets a point if everyone is correct. The class is attempting to beat their highest score by doing the most intervals in 5 minutes. Example 6th - F to D.

**Activity** - Ear Training - This ear training will be similar to the other interval ear training activities except that it will include 6ths, 7ths and octaves. To help students figure out the correct interval, encourage them to sing up from the starting pitch and count the number of notes. Try to beat the class score from the previous time.

**15 mins - Song** - Students will begin learning Cafe Vienna. Discuss any patterns. Talk about the crescendo’s in this piece and the ritardando at the end. Encourage students to write in the timing. Ask a student to clap and count the rhythm of this song as seen in the first measure in the right hand. Students will begin writing in fingering on pieces. Every note of the right hand must have the fingering written.

**5 mins - Homework** - Page 93. Students will be writing notes to complete the correct interval. Next week there will be a written quiz.

**WEEK 31 – Lesson 31**

**Objective:** In week 31 students will take a quiz and learn a fairly difficult song, Lullaby. It will also be somewhat of a work day to let students catch up on signing off old songs.

Daily Activities:

10 mins - Quiz - The quiz questions and answers are below. This is a written quiz.

20 mins - Song - Students will begin learning Lullaby. Talk about patterns in this song. Are there any dotted quarter notes? Students should write in the timing on difficult measures and the fingering must be written for the right hand. In Lullaby the right hand is moving around a lot. Students will need to work on hand movement parts and become very comfortable with each new position. There is no real hand position that the right hand stays in for the entire song. Play the song for the students.

10 mins - Homework/Old Songs - The homework is page 97. The flat sign is exactly opposite of a sharp.

Definition - Flat - Lowers the note by a half step

On page 97 students will be drawing flats and also labeling notes.

Spend the remainder of class signing off old songs.

Quiz

Name:_________________________

Intervals
1. What note is a sixth above E? ________________
2. What note is a fourth below D? ________________
3. What note is a seventh above F? ________________
4. What note is a fifth below G? ________________

**True/False  Circle the correct answer**

1. D is a third above C. True / False
2. The notes of a G major chord are G-B-D. True / False
3. C is a seventh above D. True / False
4. In 2/4 time there are 3 beats per measure and a quarter note gets one beat. True / False

**Equivalent notes**

1. How many eighth notes are equal to 1 quarter note?__________________
2. How many eighth notes are equal to a dotted quarter note?_____________
3. How many eighth notes are equal to a whole note?____________________
4. How many eighth notes can I fit into a measure of 3/4 time?______________

**Bonus Questions:** What is the name of the symbol that allows you to hold a note for as long as you wish?___________________________

**Quiz Answer Key**

Name:__________ Teacher_______________
Intervals

1. What note is a sixth above E? _______C________
2. What note is a fourth below D? _______A________
3. What note is a seventh above F? _______E________
4. What note is a fifth below G? _______C_________

True/False  Circle the correct answer

1. D is a third above C.  True / False
2. The notes of a G major chord are G-B-D.  True / False
3. C is a seventh above D.  True / False
4. In 2/4 time there are 3 beats per measure and a quarter note gets one beat. True / False

Equivalent notes

1. How many eighth notes are equal to 1 quarter note?________2________
2. How many eighth notes are equal to a dotted quarter note?______3_____ 
3. How many eighth notes are equal to a whole note?_________8___________
4. How many eighth notes can I fit into a measure of 3/4 time?_______6_______

Bonus Questions: What is the name of the symbol that allows you to hold a note for as long as you wish? ___________Fermata_________________

WEEK 32 – Lesson 32

Objective: In week 32 students will become aware of the second recital. Students will learn a new song as well as more about half steps and whole steps.
**Materials:** Lesson book pg's 96-99.

**Daily Activities:**

- **3 mins - Review** - Pass back quiz, check homework on page 97. Discuss the flat sign.

- **10 mins - Steps** - Earlier in the year we learned about half steps and whole steps.

  Q. Can someone remind me what the difference is between half steps and whole steps?

  A. Half steps go up or down to the very next note whether it's white or black. Whole steps go up or down but skip a note whether it's a white or black key.

  Now that we are familiar with sharps and flats, we can name every note on the piano.

  Q. If I asked for a half step down from D, what note would that be?

  A. Db

  The reason why it is Db and C# is because a sharp raises a note by a half step. When you are playing down the piano and your brain is thinking down, you don’t want to contradict yourself with upward terms.

  Q. What is a whole step above E?

  A. F#

  The answer here is F# because we are working up the keys, not down. We wouldn't call that whole step up Gb because the term contradicts the direction of the movement.

- **Activity** - Partners. Each person will make 10 true/false questions for their partner. The questions will be asking the other person whether the said notes and their distance between each other is true or false. Ex. A is a whole step up from F. The answer is false. Eb is a half step down from F. The answer is true. Try and trick your teammate by thinking of the hardest questions to ask. Make sure to create an equal number of true and false questions. Aim to score 100% on the activity.

- **20 mins - Songs** - Students will learn Rock it Away today. Discuss the flats in this piece as well as all the different chords. Discuss any patterns. Homework this week is page 99.

- **5 mins - Recital** - We will be having our second recital in just a few weeks. This recital is different from the first one in that parents and family and friends are invited and expected to attend. This recital will work in almost the exact way as the first one. Today you will sign up for what piece you would like to play. The recital will be held during the last week of class during
normal class time. Pass the sign-up sheet around. The song selection can be any song from page 50-96.

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**WEEK 33 – Lesson 33**
**Objective:** In week 33 students will begin extensive work on their recital pieces. They will also learn about the major scale. There will be a test in two lessons.

**Materials:** Lesson book pg's 100-101.

**Daily Activities:**

5 mins - Review - Check homework, answer any questions about upcoming recital.

20 mins - Scales - Today we will learn about the major scale.

Definition - Scale - A scale is a series of 8 notes. You begin on a note, go up until you see that note again, and come back down to the beginning.

Definition - Major Scale - The major scale is a happy sounding scale. The pattern for every major scale is W-W-H-W-W-H. W = Whole step, H = Half step.

Activity - Before we even begin to learn the C scale, we will use the pattern for the major scale and figure out one of the 12 scales on the piano. Assign each student a different starting note starting at C# then D, D#, E, F, etc. Ask each student to write down the name of each note they come up with by using the major scale pattern. Each scale will consist of different notes but they should all have the same general sound quality. Have their partners double check their work. If there is left over time while others are still working, have students draw their scale on manuscript paper. Each student will then play their major scale for the class.

Q. What was the biggest difficult in playing your scale?

A. It felt weird.

Since there are 8 consecutive notes played in a scale and only 5 fingers on our hands, we must use what's called a cross-over and cross-under to make the scale easy to play. Different scales have different fingering patterns. We are going to learn the C scale today which has the following pattern: 1-2-3-1-2-3-4-5. Once you reach the third finger in your right hand, bring your thumb underneath to play F and move the rest of the fingers into place one finger per note. This is a cross-under. When you hit the C an octave higher from the beginning of the scale, come down in reverse order. When you get to the thumb, this time the third finger will cross-over onto E. Complete the scale by descending to the thumb.

Give students several minutes to play through the right and left hand C scale at the bottom of page 100. Homework this week is page 101. Skip steps 2-4.
15 mins - Recital Piece - Students will begin working extensively on their recital piece. Spend time working with each individual student to discuss dynamics, phrasing and other key important ideas they need assistance with.

**WEEK 34 – Lesson 34**

**Objective:** In week 34 students will continue perfecting their piece for the recital. If there is spare time they can learn a new song.

**Materials:** Lesson book pg’s 103.

**Daily Activities:**

5 mins - Review - Check homework and answer any recital related questions.

5 mins - Scales - The first thing that should happen in any practice is scales. It's a great way to warm-up your hands and get loose. As you're playing through the C scale today, try putting the hands together. Practice the scale very slowly and be precise with the fingering. Push yourself as you play the scale. Once you can play it perfectly at a slow pace, speed up the scale and try it faster. Give students time to work on the C scale.

30 mins - Recital Piece/Song - The first focus should be working on their recital piece. They can play it for their partner for feedback too if they’d like. Check in individually with each student to make sure all is going well. If students are comfortable and confident with their recital piece they may begin learning Joy to the World on page 103. Don’t forget there is a test next class.

**WEEK 35 – Lesson 35**

**Objective:** In week 35 students will take a test that is very similar to the first test. If there is any time left over after the test they will finalize the preparations for their recital piece.

**Materials:** Test
**Daily Activities:**

**30 mins - Test** - The test is very similar to the first one. Follow the directions.

**10 mins - Recital Piece** - Give students the opportunity to play their song in front of their classmates for an extra little bit of experience right before the recital. Use any leftover time to work on their recital piece.

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**Test Directions**

This Christmas favorite is missing several key components before it is ready to be performed at the Winter Festival. Please help George Frideric Handel fix up his song.

1. Write in the fingering for the left hand in the first four measures of the piece. Hint: The notes descend in a C scale pattern. Hint: There will be a cross-under.

2. Draw a slur over the left hand notes in the first four measures of the piece. Draw another slur underneath all the notes in the right hand from E in measure 11 to G in measure 13.
3. Draw a crescendo starting on measure 5 and going through to the end of measure 6.

4. Draw a fermata over the dotted half notes in the right and left hand on measure 7.

5. Write in the timing on measure 9 and 14.

6. Write in a forte dynamic sign on the fourth beat of measure 15.


8. Draw a double bar line and repeats at the end of the piece.

9. Draw the missing rest in measure 12.

10. There is a note missing in the right hand in measure 14. Write in the missing D.

Bonus Question: What are the 2 different chords in this song?

Bonus Question: The ff dynamic sign on measure 7 stands for fortissimo. Does this dynamic sign mean to play louder or softer than forte?

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**WEEK 36 – Lesson 36**

**Objective:** In week 36 students will perform in their second recital.

**Materials:** None

**Daily Activities:**

**Recital** - Head down to the choir room and listen to the wonderful music the students have learned this semester!
Eighth Notes
When the Saints Go Marching In (Answer Key)

When the Saints Go Marching In
Joy to the World

George Frideric Handel