

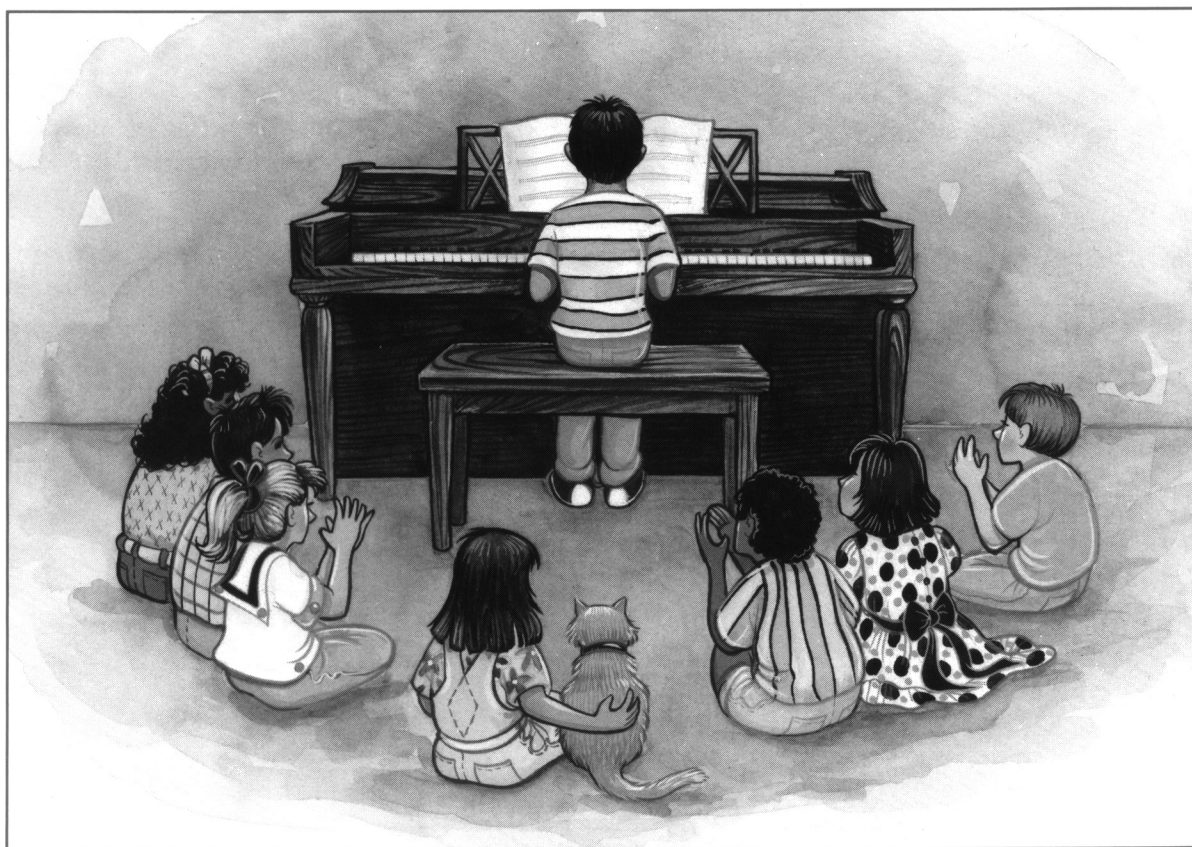
Prep Course

FOR THE YOUNG BEGINNER

Revised
Edition

Teacher's Guide

to Lesson Book • Level A



Willard A. Palmer • Morton Manus • Amanda Vick Lethco

TEACHER'S GUIDE to Prep Course Lesson Book A

TO THE TEACHER

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

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

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

A SOUND APPROACH TO READING Reading readiness is developed in carefully paced steps: black-key groups become the orientation for white-key names. Rhythm moves from ♩ to ♪ to ♫, omitting any concept of fractions. Large letter-notes on the page match the same directional movement that will be learned later on the staff. When the staff is introduced, the student becomes very skillful with stepwise movement upward and downward as well as with repeated notes. Skips will be introduced in Level B. Reading skills are greatly enhanced by the words chosen for the pieces.

INTERACTION On almost every page, there are comments leading to "Interaction" between the teacher and student at the lesson. Such interaction is valuable to the teacher in ascertaining whether specific concepts actually have been learned. Interaction is valuable to the student because such focused discussion and demonstration leads to quicker and more lasting musical development. If the student is insecure with concepts, the teacher may wish to review them.

DIVISION INTO UNITS AVOIDED Lesson Books in ALFRED'S BASIC PIANO LIBRARY are not divided into units. This allows the teacher to proceed at the correct learning pace of the individual student or of the group of students in a class lesson. When the student grasps and understands the concepts being presented, turn the page!

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

THE IMPORTANCE OF SUPPLEMENTARY MATERIALS Numerous supplementary books and materials are available to coordinate with the Lesson Book and strongly reinforce every musical principle. Teachers should choose supplementary materials to meet the specialized needs of individual students and introduce the new materials as recommended in this Guide. These include the Activity & Ear Training Book, Christmas Joy Book, Notespeller and Technic Book. To heighten interest, Select Music Solos are available for use from page 43 on. Mastery of the musical and technical information contained in the core books, together with the supplementary books, will lead logically, comfortably and pleasurably to further musical growth.

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

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

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

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



Note to Parents and Teachers

ALFRED'S BASIC PIANO PREP BOOKS, Levels A and B, were written to answer the demand for a course of study designed especially for students who are five years and up.

These books take into consideration the normal attention span as well as the small-sized hands of the young beginner. The basics of music are introduced through the use of tuneful but simple music that advances at the proper speed for small children to comprehend and enjoy.

Each level contains a LESSON BOOK and a THEORY BOOK. After completion of the two levels, the student is ready to begin LEVEL 1B of the regular ALFRED'S BASIC PIANO LIBRARY.

It has been proven that students who begin at an early age develop faster and more easily in ear training, finger technic, and in musicality than those who begin later. Just as children grasp languages more rapidly than adults who study a foreign language, they also seem to grasp certain elements of musical language more easily than most later beginners. Almost all of the great musical geniuses, such as Mozart, Beethoven, Mendelssohn and Chopin, were playing well by the age of five.

Music is a language understood by people of all nations. It is one of the most basic mediums of communication and expression. Improved coordination, a broadening of interests, a discovery of the importance of self-discipline, the pride of achievement, and a world of pleasure are only a few of the rewards pupils receive from the study of music.

We offer our best wishes to you and your child or student in this new adventure. It is certain to be richly rewarding!

THE PUBLISHERS

Outline of Basic Concepts in Prep Book A

Pages 4-5	Introduction to playing.
Pages 6-15	BLACK KEYS used for keyboard orientation and finger number recognition, avoiding the association of any finger number with any specific key. Elementary rhythmic reading and development of finger skills. Introduction of basic dynamic signs.
Pages 16-17	Introduction to the identification of white keys in relation to black keys.
Pages 18-25	MIDDLE C POSITION. Fluent recognition of key-names through letter notes that move up or down on the page as if they were on the staff. This visual concept will lead smoothly into staff notations.
Pages 26-30	C POSITION in both hands. Tuneful pieces introduce new rhythmic patterns and build technical skills.
Pages 31-35	BASS STAFF. Pieces for left hand alone in bass clef. Letter-notes in bass clef gradually phased out.
Pages 36-39	TREBLE STAFF. Pieces for right hand alone in treble clef. Letter-notes in treble clef gradually phased out.
Pages 40-47	GRAND STAFF. Pieces in C position using the hands alternately.

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



THE FIRST PIANO LESSON

The first lesson requires careful planning and pacing. An ideal goal would be for the student to cover all material as far as page 11 in the first lesson. Students who achieve this goal will go home with an introduction to the following:

- Posture at the keyboard
- Fluent response to finger numbers
- Use of a little weight when dropping into a key to make soft tones
- Use of more weight when dropping into a key to make louder tones
- Importance of playing with a rounded hand
- Awareness of Right hand and Left hand
- Concept of *stepping up* and *stepping down* the keyboard
- Concept of *low sounds* and *high sounds*
- Recognition of groups of 2 black keys and 3 black keys
- ♩ and ♪
- Bar lines
- Measures
- Double bar at end of piece
- “Sing Along!” (for left hand)
- “End of Song” (for right hand)

Some of the pages from page 4 to 11 should be taught quickly. This Teacher’s Guide will give suggestions for presenting those pages that require special care and emphasis.

NOTE: This is *not* a method of playing by FINGER NUMBERS! By beginning on the BLACK KEYS, the student learns fluent response to finger numbers without associating any number with any specific KEY, black or white!

BLACK KEYS are used as a beginning for the following reasons:

- They “stick up” above the white keys and are easily found with eyes on the music, or even with the eyes closed.
- Fingers curve easily on black keys.
- Black-Key groups make tuneful beginning pieces.
- Black-Key groups will be used as the basis for learning letter names of white keys.

IMPORTANT! At the first lesson, the following cannot be overemphasized:

- Play with a rounded hand.
- Count aloud.
- Keep eyes ON MUSIC.
- LISTEN!

These concepts become progressively more difficult if neglected in the beginning. Avoid the necessity for remedial teaching in later lessons, after poor habits are formed.

GOALS

- Understanding and observing good posture at the keyboard.
- Beginning to build a gently rounded hand.

KEY WORDS

- Sit tall! (A positive statement is preferable to a negative one, such as “Don’t slump.”)
- Arms hang loosely from shoulders. (Relaxing shoulders prevents tension in the arms. Lack of tension results in more beautiful tones.)
- Knees slightly under keyboard (for more arm freedom).
- Feet flat on a book or stool if student’s feet do not reach the floor (for security and balance).
- Curve your fingers! Curved fingers make it easier to play the piano. A rounded hand is helpful in controlling tone and in playing smoothly.
- Hold the bubble gently! It is never too early to develop playing without stiffness.

INTERACTION

Student reviews the posture points and demonstrates each one, with the teacher’s help, if necessary. Student demonstrates the rounded hand position:

- In the lap.
- On a book.
- On the keyboard.

MORE INTERACTION

Student holds fingers straight. All fingers have different lengths. Playing with fingers of different lengths would be like trying to walk with legs of different lengths. When fingers are curved, lengths become equal!



How to Sit at the Piano

SIT TALL!

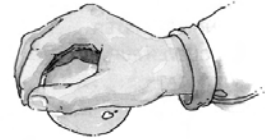
Lean slightly forward.
Arms hang loosely from shoulders.
Elbows a little higher than keys.
Bench facing piano squarely.
Knees slightly under keyboard.
Feet flat on floor if possible. Right foot may be slightly forward.
You may place a book or stool under your feet if they do not reach the floor!

SIT HIGH ENOUGH!

If you do not have a piano stool that moves up and down, you may need to use a book or a cushion to have the correct position!

Always Curve Your Fingers!

Straight fingers have different lengths! Curved fingers can have the same lengths! Pretend you have a bubble in your hand. Hold the bubble gently, so it doesn't break!

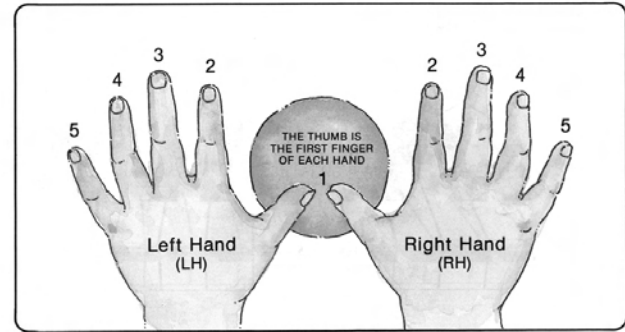


You are now ready to begin Prep THEORY BOOK, Level A.

SUGGESTED ASSIGNMENTS

- Pages 2–3 of Theory Book A.

Fingers Have Numbers



GOALS

- Preparation to ensure success in first efforts at playing by helping the student learn to call each finger into play at will.
- To make the student aware of loud and soft tones and how they are produced.
- To teach the student to LISTEN.
- To continue building a rounded hand.

1. Your teacher will draw an outline of your hands on the inside cover of this book.
2. Number each finger of the outline.
3. Hold up both hands with wrists floppy.



- Wiggle both 1's.
- Wiggle both 2's.
- Wiggle both 3's.
- Wiggle both 4's.
- Wiggle both 5's.

Your teacher will call out some fingers for you to wiggle.

Piano Tones

When you drop into the key with a **LITTLE** weight, you make a **SOFT** tone.
When you use **MORE** weight, you make a **LOUDER** tone.

For the first pieces in this book, play with a **MODERATELY LOUD** tone.

You are now ready to begin Prep **ACTIVITY & EAR TRAINING BOOK, Level A.**

EMPHASIZE

Moving fingers in the air in response to numbers asked for. This skill will make first efforts at playing easier.

IMPORTANT

A little time spent here may save much time later.

KEY WORDS

Drop into key. Little weight = soft tone. More weight = louder tone. (For first efforts, have student play slowly in order to “feel” the difference, dropping into the key with a little weight and then with more weight.)

LISTEN

Before you play any key, decide how you want it to sound. Do the tones sound as intended?

SUGGESTION

Let the student observe the hammer striking strings as you play a key (if construction of the piano permits).

INTERACTION

Student and teacher take turns calling out some fingers to wiggle. Student makes some soft tones on random keys, then some louder tones.

ALTERNATE GAME

Simon says, “Wiggle 2s,” etc.

SUGGESTED ASSIGNMENTS

- Pages 3–4 of Activity & Ear Training Book A.
- Pages 4–5 of Theory Book A.

Proceed as rapidly as possible on this page!

GOALS

- To identify 2-black-key groups.
- To gain a fluent response to finger numbers 2 and 3.
- To understand concept of HIGH notes and LOW notes.

SUGGESTION

Hold a page of paper over the black keys, leaving only the white keys showing. All the white keys now look alike. Remove the paper. The keyboard now looks different, and groups of 2 black keys are easy to find.

IMPORTANT

Black keys are used as an introduction to teaching keyboard topography. Because they begin playing on black keys, students will always feel at ease playing black keys. Two black keys are first played together, then separately.

EMPHASIZE

We go DOWN the keyboard to the LEFT. We go UP the keyboard to the RIGHT.

CONTINUING

- We STEP DOWN to neighboring keys with neighboring fingers: LH 2, 3.
- We STEP UP to neighboring keys with neighboring fingers: RH 2, 3.

POINT OUT

The elephant is making low sounds with his trunk. The mouse is making high sounds on the flute.

6

2 Black Keys

1. With LH 2 3, play 2 black keys DOWN LOW (both keys at once and then one at a time).

2. With RH 2 3, play 2 black keys UP HIGH (both keys at once and then one at a time).

TEACHER: The student may now play ALL the 2 black key groups,
 a) beginning with LH 2 3 on the MIDDLE group, and going **DOWN** the keyboard.
 b) beginning with RH 2 3 on the MIDDLE group, and going **UP** the keyboard.

INTERACTION

The student plays a STEP DOWN on several groups of 2 black keys (LH finger 2, then 3). Student plays a STEP UP on several groups of 2 black keys (RH finger 2, then 3). Student plays several LOW notes. Student plays several HIGH notes.

SUGGESTED ASSIGNMENTS

- Page 5 of Activity & Ear Training Book A.
- Pages 6–7 of Theory Book A.

Proceed as rapidly as possible on this page!

GOALS

- To identify 3-black-key groups.
- To gain a fluent response to finger numbers 2, 3 and 4 in different keyboard areas and to avoid associating any finger with any key.

EMPHASIZE

“Next-door” keys are played by “next-door” fingers: 2, 3, 4.

PRACTICE SUGGESTION

Without playing the notes, move from one group of 3 black keys to the next. (This gesture develops ease in moving over the keyboard.) Do the same with groups of 2 black keys.

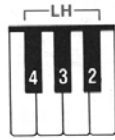
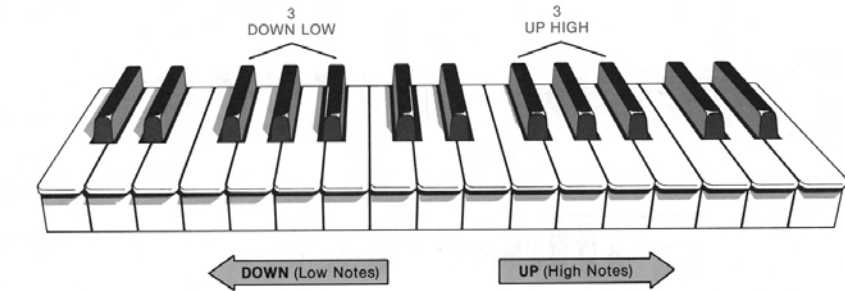
INTERACTION

- Student plays a *low* note from a group of 3 black keys, then a *low* note from a group of 2 black keys.
- Student plays a *high* note from a group of 3 black keys, then a *high* note from a group of 2 black keys.
- Student says “Go-ing down” while moving down the keyboard playing all 3 black keys at once with LH 2, 3, 4.
- Student says “Go-ing up” while moving up the keyboard playing all 3 black keys at once with RH 2, 3, 4.

POINT OUT

The elephant is making low sounds and the mouse is making high sounds.

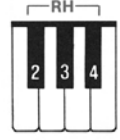
3 Black Keys



1. With LH 2 3 4, play 3 black keys DOWN LOW (all 3 keys at once and then one at a time).



2. With RH 2 3 4, play 3 black keys UP HIGH (all 3 keys at once and then one at a time).



TEACHER: The student may now play ALL the 3 black key groups,

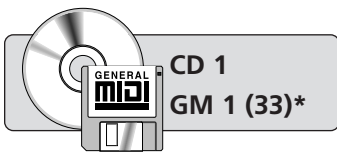
- a) beginning with LH 2 3 4 below the MIDDLE of the keyboard, and going **DOWN** the keyboard.
- b) beginning with RH 2 3 4 above the MIDDLE of the keyboard, and going **UP** the keyboard.

INTERACTION

The student plays a STEP DOWN on several groups of 3 black keys (LH finger 2, then 3 and 4). Student plays a STEP UP on several groups of 3 black keys (RH finger 2, then 3 and 4).

SUGGESTED ASSIGNMENTS

- Page 6 of Activity & Ear Training Book A.
- Pages 8–9 of Theory Book A.



Teaching ♪ here (then later ♪ and ○) moves from small to larger note values, thus eliminating the need to think in fractions.

GOALS AND OVERLAPPING CONCEPTS

Show the student that four *new* things are being learned: bar line, measure, ♪ and counting. Other things are being reviewed: left hand, low notes, group of 2 black keys and the response to LH finger numbers 2 and 3.

This concept of overlapping new information with information already grasped is a most important teaching technique followed in *Alfred's Basic Piano Library*.

KEY WORDS

- *Bar lines* divide equal *measures* of four ♪s in this piece.
- Note-stems **DOWN** for LH notes. LH finger numbers are *under* the note head.
- The words to the song tell the student very important information. "Left hand playing, Hear the *low* notes!"

NOTE

It is *always good* to have the student sing the lyrics when the words help teach the concepts. When the student is shy about singing, the teacher can sing along.

POINT OUT

Left hand plays on the left page. The bears are holding up their left arms. Ask the student to hold up his or her left arm.

8

Music is made up of **short tones** and **long tones**. We write these tones in **notes**, and we measure their lengths by **counting**.

QUARTER NOTE
a short note.

COUNT: "One"
OR: "Quarter"

BAR LINES divide the music into equal MEASURES.

LEFT HAND POSITION

Left Hand Playing

1. Clap (or tap) ONCE for each note, counting aloud.
2. Play & say the finger numbers.
3. Play & sing the words.

(Note-stems DOWN for LH notes)

LH Fingers: 3 2 | 3 2 | 3 2 | 3 2 |

Left hand play ing, Hear the low notes!

You are now ready to begin Prep FLASH CARDS, Level A.

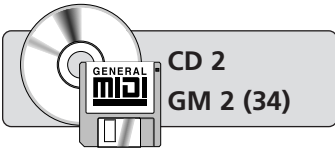
INTERACTION

The student claps and counts eight ♪s. Use any counting system you prefer. The student plays "Left Hand Playing" in the air, moving 2 and 3 as indicated. ("Choreography" in the air is a useful technique that prepares for later success on the keys.) Student points to bar lines and says how many ♪s are in each measure.

SUGGESTED ASSIGNMENTS

- Pages 7–8 of Activity & Ear Training Book A.
- Flash Card 1.
- Page 10 of Theory Book A.

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OVERLAPPING CONCEPTS

- Rhythm
- Bar lines
- RH
- 2-black-key group
- High notes

GOALS

- To develop fluent response of RH fingers 2 and 3.
- To introduce the double bar at the end of the song.
- Student keeps eyes on the music while playing.

KEY WORDS

- Double bar line.
- Note-stems UP for RH notes.
- Eyes on music.

IMPORTANT

The words of the song continue to tell the student important information. "Right hand playing, Hear the high notes!"

INTERACTION

The student tells the teacher what is different about the last bar line in the piece. The student claps and counts "Right Hand Playing." Use any counting system you prefer. The student should understand that pages 8 and 9 combine to make one song.

OBSERVATION

Asking questions is the way to discover exactly what the student has grasped. Review may be necessary and will result in smoother progress.

NOTE

RH plays on the right page. The bird is conducting with his or her right wing. RH finger numbers are *above* the note heads.



Right Hand Playing

1. Clap (or tap) the rhythm, counting aloud.
2. Play & say the finger numbers.
3. Play & sing the words.

RH Fingers:

(Note-stems UP for RH notes)

3 2 3 2 | 3 2 3 2

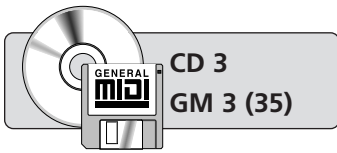
Right hand play ing, Hear the high notes!

DOUBLE BAR used at the end.

IMPORTANT! "LEFT HAND PLAYING" and "RIGHT HAND PLAYING" combine to make one complete piece. Play the music on pages 8 & 9 as one song. Count aloud.

SUGGESTED ASSIGNMENTS


- Page 9 of Activity & Ear Training Book A.
- Page 11 of Theory Book A.





OVERLAPPING CONCEPTS

- Rhythm
- Bar lines
- LH
- 3-black-key group
- Measures

GOALS

- To continue to develop fluent response to LH finger numbers 2 and 3, with the addition of finger number 4.
- To use LH fingers in a new position to avoid the association of any finger number with any key.
- To introduce 



EMPHASIZE

The student must feel the inner pulse on s. This concept may be taught by adding an extra arm gesture on the inner pulse when clapping s. Use any counting system you prefer. The student claps once for each note, NOT for each count.

IMPORTANT

LH plays on the left page. The words tell the student important information: "Left hand plays."

INTERACTION

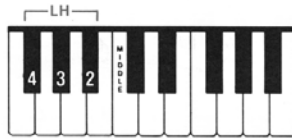
The student tells the teacher which notes in "Sing Along!" are s, and which are s. The student claps and counts the rhythm in "Sing Along!"

HALF NOTE

a long note.

COUNT: "One - two"
OR: "Half - note"

LEFT HAND POSITION



Sing Along!

1. Clap (or tap) the rhythm, counting aloud.
2. Play & say the finger numbers.
3. Play & sing the words.



LH Fingers:



Left



hand



plays;



Sing



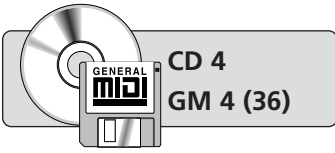
a



long!

SUGGESTED ASSIGNMENT

- Page 10 of Activity & Ear Training Book A.
- Flash Card 2.
- Page 12 of Theory Book A.



OVERLAPPING CONCEPTS

- Rhythm
- 3-black-key group
- Double Bar

GOALS

- To continue to develop fluency in RH finger numbers 2 and 3, with the addition of finger number 4.
- To use RH fingers in a new position to avoid the association of any finger number with any key.
- To complete the song begun on page 10.

IMPORTANT

The rhythms on pages 8–11 combine to prepare for pieces to come:



EMPHASIZE

The words to the song help the student remember the definition of Double Bar: “End of Song!”

INTERACTION

- The student points out the similarities of “Sing Along!” and “End of Song!”
- The student claps and counts the rhythm of both pieces.
- RH plays on the right page.

POINT OUT

The mice are reaching out with their right paws.

11

RIGHT HAND POSITION

End of Song!

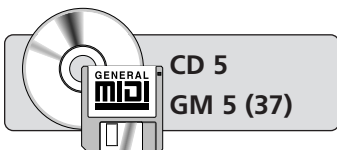
1. Follow 1–3 on page 10.

RH Fingers:

2. Play the music on pages 10 & 11 as one song.
3. Play & sing the words.

SUGGESTED ASSIGNMENTS

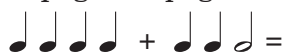
- Page 11 of Activity & Ear Training Book A.
- Page 13 of Theory Book A.



OVERLAPPING CONCEPTS

- The rhythm of the first two measures of this piece combine the rhythm of “Left Hand Playing” (page 8) with “Sing Along!” (page 10):

page 8 + page 10



page 12



- No new finger numbers are introduced.

GOALS

- To begin a familiar song on 3 black keys.
- To continue developing LH finger responses.
- To review familiar rhythms.
- Rhythmic stability and *fun* when played as a duet!

EMPHASIZE

Playing indicated finger numbers is **EASY**.
 Neighboring fingers play neighboring keys.
 Repeating finger numbers play repeating keys.

POINT OUT

The page on the **LEFT SIDE** of the book is played with the LH. The boy in the boat is pointing with his left hand.

IMPORTANT

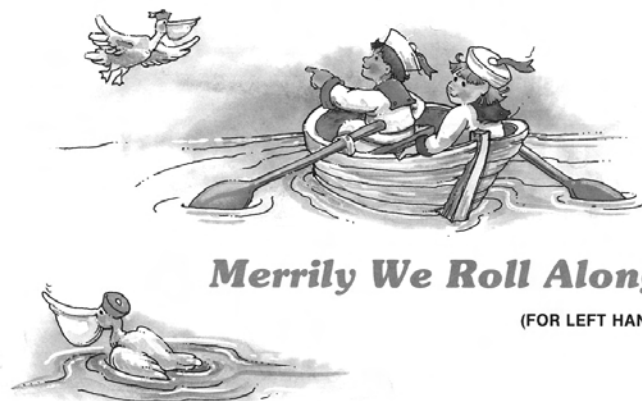
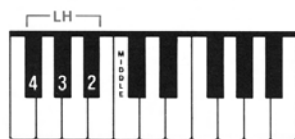
The student should clap the rhythm with loose, free gestures, keeping a steady beat. Check to be sure the student feels the inner pulse on \downarrow s.

INTERACTION

The student plays “Merrily We Roll Along” in the air, using correct fingers and rhythm. It may also be played silently on the fallboard of the piano.

- Clap (or tap) & count.
- Play & count.
- Play & say the finger numbers.
- Play & sing the words.

LEFT HAND POSITION



Merrily We Roll Along

(FOR LEFT HAND)

LH Fingers: $\begin{array}{|c|c|c|c|c|c|c|} \hline 2 & 3 & 4 & 3 & 2 & 2 & 2 \\ \hline \end{array}$ | $\begin{array}{|c|c|c|c|c|c|c|} \hline 3 & 3 & 3 & 2 & 2 & 2 \\ \hline \end{array}$ |

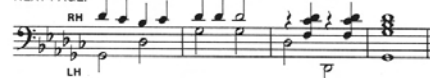
Mer - ri - ly we roll a - long, roll a - long, roll a - long,

DUET PART (Student uses black key groups ABOVE the middle of the keyboard.)

THIS PAGE:



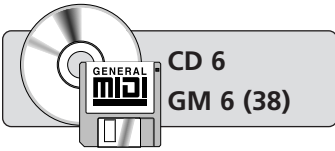
NEXT PAGE:



You are now ready to begin Prep CHRISTMAS JOY, Level A.

SUGGESTED ASSIGNMENTS


- Page 12 of Activity & Ear Training Book A.
- Pages 2–3 of Christmas Joy Book A.



OVERLAPPING CONCEPTS

- Reviews rhythms of previous pages.
- Reviews finger numbers of previous pages.
- Reviews Double Bar.

GOALS

- To complete the song begun on page 12.
- To continue to develop RH finger number response.
- To introduce one new concept:  (count whole notes by any system you prefer).

SUGGESTION

The student may tap the rhythm of “O’er the Deep Blue Sea” using a loose fist tapping across his or her upper chest. Also have the student repeatedly clap and count aloud on the patterns in this song.

POINT OUT

- The page on the RIGHT side of the book is played by the RH.
- The top bird is flapping his/her right wing; the bottom bird is saluting with his/her right wing.

CONCLUDING

Play the duet after the student is secure on notes and rhythm.

RECOMMENDED

The student may bring a cassette recorder to the next lesson so the teacher can record the duet part. Subsequent duets may be added to each lesson. This way, at each practice session the student will review all pieces with duet parts. It’s *fun!* Each piece should also be practiced without the duet part, because all the pieces are attractive solos as well.

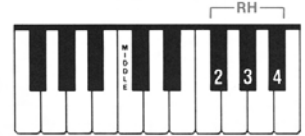
WHOLE NOTE

a very long note.

COUNT: “One - two - three - four”
OR: “Whole-note - hold - down”



RIGHT HAND POSITION



1. Follow 1–4 on page 12.

O’er the Deep Blue Sea

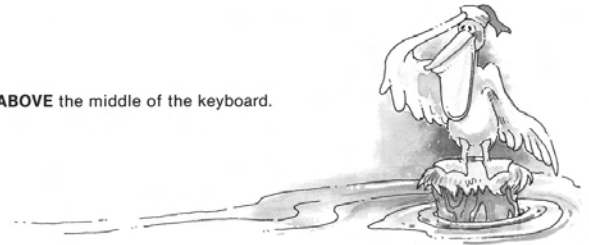
(FOR RIGHT HAND)

RH Fingers:



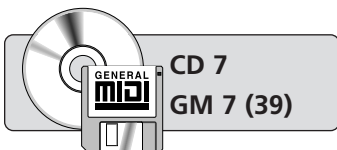
2. Play the music on pages 12 & 13 as one song.

3. Play a duet with your teacher. Use black key groups **ABOVE** the middle of the keyboard.



SUGGESTED ASSIGNMENTS

- Page 13 of Activity & Ear Training Book A
- Pages 4–5 of Christmas Joy Book A.
- Flash Card 3.
- Pages 14–15 of Theory Book A.



OVERLAPPING CONCEPTS

- Reviews rhythm of “Merrily We Roll Along” and also stresses the understanding of $\frac{1}{2}$ s.

GOALS

- Secure finger number response of LH 2, 3 and 4.
- Steady rhythm, feeling the inner pulse on $\frac{1}{2}$ s.
- To introduce dynamic signs: *p* (piano) and *f* (forte).
- Understanding the word DYNAMICS.

EMPHASIZE

- Dropping into a key with less weight for *p*, more weight for *f*.

SUGGESTION

The student finds a 3-black-key group without looking at his or her hand.

PROCEDURE

The student claps quietly for the first two *piano* measures, and claps loudly for the last two *forte* measures, always in rhythm.

When clapping the rhythm of “Hand-Bells,” clap and swing on half notes (on the second count of $\frac{1}{2}$, swing the arms while holding the palms together). This helps the student feel the inner pulse on $\frac{1}{2}$ s.

POINT OUT

Music for the LH is on the LEFT PAGE. The boy is holding the bell in his LEFT HAND.

INTERACTION

The student points to the *piano* sign and defines it, then points to the *forte* sign and defines it. The student plays some random black keys *piano* and other random black keys *forte*.

Hand-Bells

PART 1 (FOR LEFT HAND)

- Clap (or tap) & count.
- Play & count.



DYNAMIC SIGNS tell us how LOUD or SOFT to play.

p (PIANO) = SOFT *f* (FORTE) = LOUD

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

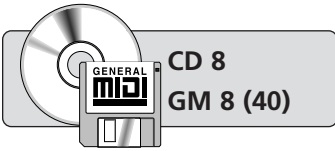


CONCLUSION

Proceed to the next page, if practical.

SUGGESTED ASSIGNMENTS

- Page 14 of Activity & Ear Training Book A.
- Flash Cards 4–5.
- Page 16 of Theory Book A.



OVERLAPPING CONCEPTS

- Applies principles of page 14 to RH.
- Reviews \circ
- Reviews dynamic signs p and f .

GOALS

- Introduces the repeat sign :||

PROCEDURE

Same as for “Hand-Bells” for LH.

POINT OUT

Music for the RH is on the RIGHT PAGE. The girl is holding a bell in her RIGHT HAND.

INTERACTION

- The student points to :|| and tells what it means. The student rings some *low* bells with LH 3 on the middle black key of the lowest 3-black-key group, then some *high* bells with RH 3 on the middle black key of the highest 3-black-key group. This strengthens concepts necessary to the locating and naming of white keys in later lessons. Use of 3rd finger to ring bells helps review the rounded-hand concept and matches the hand position used on these two pages.
- The student claps the rhythm quietly for measures 1 and 2, then claps the rhythm loudly for measures 3 and 4.

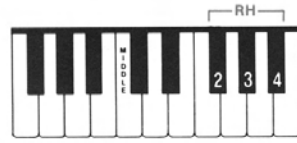
CONCLUDING

Play the duet with the student, observing the repeat sign. Always check for good posture and rounded fingers!

Hand-Bells

PART 2 (FOR RIGHT HAND)

1. Clap (or tap) & count.
2. Play & count.



TWO DOTS mean go back to the beginning (on page 14) and play again.

RH

p 2 3 4 3 | 2 3 4 | f 2 4 | 2 :||

Hap - py sounds for all to hear, Ding, Dong, dong, ding!
Joy - ful sounds are ev - ry where. Ding, Dong, dong, ding!

3. Play & sing the words to the whole song, beginning on page 14.
4. Play a duet with your teacher.

DUET PART

gtr

SUGGESTED ASSIGNMENTS

- Page 15 of Activity & Ear Training Book A.
- Flash Card 6.
- Pages 4–5 of Solo Book A.
- Page 17 of Theory Book A.

This page begins a new section in which the student learns fluent recognition of white-key names (in relation to black-key groups and through the use of letter notes).

GOAL

Fluent recognition of each A on the keyboard.

EMPHASIZE

Each A is quickly recognized from its position in relation to groups of 3 black keys. (This concept has been carefully introduced, beginning with page 6.)

SUGGESTION

Have the student close his or her eyes and visualize how A looks (between the 2nd and 3rd black keys in any group of 3 black keys).

EMPHASIZE

The LOWEST key on the piano is A.

POINT OUT

The carrots in the illustration make the letter A!

INTERACTION



The student plays each A on the keyboard saying, "A, between the 2nd and 3rd black keys in the group of 3 black keys."

16



A B C D E F G

Piano keys are named for the first seven letters of the alphabet, beginning with **A**.



To find A on the keyboard: Find any 3 black key group. Play the white key between the 2nd and 3rd black keys.


1. Look at the A's on this keyboard:

2. Find all the A's on the short keyboards below. Print an A on each one:

The lowest key on a full size piano is A.



You are now ready to begin
Prep NOTESPELLER, Level A.

SUGGESTED ASSIGNMENTS

- Page 16 of Activity & Ear Training Book A.
- Page 2 of Notespeller Book A.
- Page 18 of Theory Book A.

An Easy Way to Find any White Key

Play and name each of the following white keys. Play all the A's on your piano, then all the B's, etc.
Use LH 3 for keys below the middle of the keyboard. Use RH 3 for keys above the middle of the keyboard.



You can now name every white key on the piano. The key names are: A B C D E F G used over and over!

Play and name every white key going up the keyboard, beginning with bottom key A.

OVERLAPPING CONCEPTS

Keyboard topography has been well established through actual playing on the 2- and 3-black-key groups. Because of this, students easily grasp the identification of white keys by their positions in relation to the black-key groups.

The concept that notes sound higher and higher as they go higher on the keyboard is also reinforced on this page when the student plays and names every white key going up the keyboard.

GOALS

- Thorough understanding of the use of the musical alphabet, ABCDEFG.
- Ease in recognition of any white key from its position in or near a black-key group.
- Freedom in moving from any white key to a different white key with the same name.
- Naming and playing every white key on the piano.

PROCEDURE

Call attention to the position of each white key in relation to its own 2- or 3-black-key group. Move through the musical alphabet.

Have the student quickly name and play all the keys on the piano. Use LH 3 to play notes below Middle C. Change to RH 3 at Middle C. Use of the 3rd finger gives the student an opportunity to check for a well-rounded hand.

SUGGESTION

After following the above procedure, have the student identify white keys in random order, first in relation to 2-black-key groups, then in relation to 3-black-key groups; for example, C, E, D, then F, B, G, A, then reverse the order.

POINT OUT

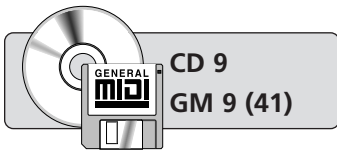
The illustrations help reinforce the letter names and locations of the white keys: Apple, Boy, Cat, Dog, Easter Egg, Frog, Girl. These pictures are fun for the student!

IMPORTANT

Flash cards may be used to particular advantage here. Students should use them for daily drills at home. Emphasize immediate recognition of each white key after only a fleeting glance.

SUGGESTED ASSIGNMENTS

- Page 17 of Activity & Ear Training Book A.
- Flash Cards 7–13.
- Page 3 of Notespeller Book A.
- Page 19 of Theory Book A with pages 17–18.



OVERLAPPING CONCEPTS

- Rhythm vocabulary is the same as in previous lessons.
- Review of *piano* dynamic sign.
- Review of :||
- LH fingering *lower* than notes.

GOALS

- Letter notes are used to teach the key names of A, B and C in the Middle C position.

NOTE

Key names are now used in *alphabetical order*, beginning with the first letter, A. Only three keys are used in the LH, employing the fingers that are easiest to use, 3, 2, 1.

PROCEDURE

Review and emphasize the four steps for teaching and practicing each new piece.

INTERACTION

The student plays “A Mellow Melody” saying note names and observing :|| . The student plays “A Mellow Melody” counting aloud.

IMPORTANT

Check for a rounded hand when the student plays white keys!

POINT OUT

Clouds in the picture form A, B, C.

CONCLUDING

Play the duet with the student as he or she says the letter names of the solo part.

18

1. Clap (or tap) & count.
2. Play & count.
3. Play & say the note names.
4. Play & sing the words.

Follow these steps for each new piece.



A Mellow Melody

p

LH

1. "A B C,"
2. "A B C,"

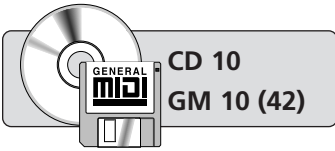
That's a mel - low mel - o - dy,
Play it once a - gain with mel

DUET PART

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

SUGGESTED ASSIGNMENTS

- Page 18 of Activity & Ear Training Book A.
- Page 4 of Notespeller Book A.
- Page 2 of Technic Book A.



OVERLAPPING CONCEPTS

- Review of rhythm pattern used by LH in “A Mellow Melody.”
- Review of *forte* dynamic sign.
- Review of C in Middle C Position, now played by RH 1.
- Review of :||
- RH fingering *higher* than notes.

GOALS

- Letter names are used to teach the key names of D and E in Middle C Position.
- Counting aloud while playing. Use any counting system you prefer.

NOTE

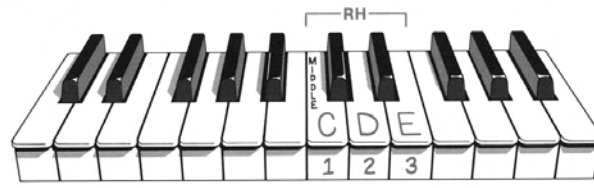
- Key names continue to be dealt with in *alphabetical order*; overlapping Middle C, which was played by LH 1 in “A Mellow Melody.”
- RH employs the easiest fingers to use: 1, 2, 3.

INTERACTION

Same as for “A Mellow Melody.”

CONCLUDING

Play the duet with the student as he or she says the letter names of the solo part.



A Happy Melody

RH

f 1 2 3 | 1 2 3 | 1 2 3 | 2 3 2 | 3 2 1 :||

1. "C D E, C D E," What a hap - py mel - o - dy!

2. "C D E, C D E," Lots of fun for you and me!

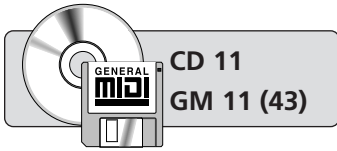
DUET PART

RH *mf*

LH

SUGGESTED ASSIGNMENTS

- Page 19 of Activity & Ear Training Book A.
- Page 5 of Notespeller A.
- Pages 6–7 of Solo Book A.
- Page 3 of Technic Book A.
- Page 20 of Theory Book A with pages 19–21.



OVERLAPPING CONCEPTS

- Rhythm patterns
- **||**
- RH = stems up (concept introduced on page 9).
- LH = stems down (concept introduced on page 8).

GOALS

- Alternate use of hands within one piece.
- Stem up and stem down concepts are now combined in one piece.
- No new notes are introduced.

INTERACTION

- Student points to RH notes and says “Right” for each note.
- Student points to LH notes and says “Left” for each note.
- Student says letter names of measures 1 and 2 many times, then letter names of measures 3 and 4 many times.
- Student says letter names of all 4 measures.
- Student taps and counts the rhythm of all 4 measures.
- Student plays “Come and Play!” in the air, being sure to keep the rhythm steady.
- Student plays the piece.
- Play the duet with the student as he or she counts aloud.

20

MIDDLE C POSITION

BOTH THUMBS on MIDDLE C

Come and Play!

RH = Notes with stems UP

LH = Notes with stems DOWN

1. Come and play! play! Come and play! play! Let Try the your game best be to gin! win!

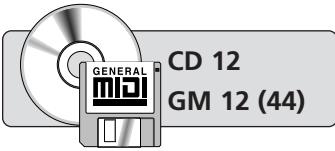
2. Come and play! play! Come and play! play! Let Try the your game best be to gin! win!

DUET PART



SUGGESTED ASSIGNMENTS

- Page 20 of Activity & Ear Training Book A with pages 20–21.
- Page 6 of Notespeller Book A.
- Page 8 of Solo Book A with page 20 or 21.



OVERLAPPING CONCEPTS

- Rhythm patterns.
- Same letter notes as page 20.
- Alternate use of hands.

GOALS

- Extended use of fingers 1, 2, 3 in RH.
- Extended use of fingers 1, 2, 3 in LH.
- The first approach to playing faster: "How fast can you play it?"
- To play one octave higher than written for the duet.

IMPORTANT

As always, a rounded hand and curved fingers make this piece easier to play. It is FUN to say the words fast and play the piece fast at the same time!

INTERACTION

- The student plays the notes on a book or table with the correct rhythm. Gradually increase the speed on each repetition of the piece.
- Ask the student to point to things on the score that have been in other pieces. Can the student define the familiar elements? Perhaps the teacher will need to help.

NOTE

The rubber bumpers on the baby buggy!

CONCLUDING

- Play the duet with the student. Stress the importance of keeping the rhythm steady, even though the tempo of the piece is faster than other pieces.
- Playing one octave higher than written for the duet is a new experience that adds to the student's freedom at the keyboard.

Tongue-Twister

MIDDLE C POSITION



21

RH

1

f

C D E D C D E D C D E D C C

"Rub - ber ba - by bug - gy bump - ers," How fast can you say it?

LH

1

G B A B C B A B C B A B G

"Rub - ber ba - by bug - gy bump - ers," How fast can you play it?

DUET PART (Student plays 1 octave higher.)

RH

mf

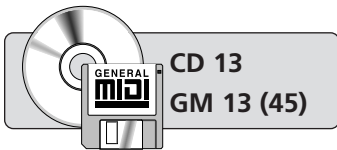
LH

(with a bounce)

1. 2.

SUGGESTED ASSIGNMENTS

- Page 7 of Notespeller Book A.
- Page 4 of Technic Book A.



OVERLAPPING CONCEPTS

- The student proceeds from the three keys in each hand used in “Tongue-Twister,” adding only one new key for each hand: LH G and RH F.
- Alternating two measures of RH with two measures of LH.

GOALS

- Understanding and comprehension of $\frac{4}{4}$ time signature.
- Extending Middle C Position to include G in LH and F in RH.
- Continued experience with letter notes, which include every key in the musical alphabet.

NOTE

The student moves from “known keys” to the new ones, using fingers 1, 2, 3 before playing 4.

SUGGESTION

Review the location of all letter notes in relation to groups of black keys.

CONTINUING

The student writes counts in the music, using any counting system you prefer. Have the student add up the note values in each measure of “My Clever Pup.”

EMPHASIZE

After “measuring” 4 counts, we have a *bar line*.

KEY WORDS

$\frac{4}{4}$ Time Signature.

REMEMBER

Use any counting system you wish.

22

MIDDLE C POSITION

4 3 2 1 2 3 4

BOTH THUMBS on MIDDLE C

Music has numbers at the beginning called the **TIME SIGNATURE**.
 $\frac{4}{4}$ means 4 beats to each measure.
 $\frac{4}{4}$ a quarter note gets one beat.

My Clever Pup

RH $\frac{4}{4}$ f 1 4

LH $\frac{4}{4}$ 1 4

1. My dog's fun! on My dog's neat! feet, He's a ver- y clev- er pup!
 2. He stands on his front feet, When I hold his hind legs up!

DUET PART (Student plays 1 octave higher.)

INTERACTION

The student points to the time signature and defines it.

CONCLUDING

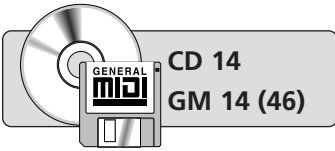
Play the duet as the student says note names. Observe $\frac{4}{4}$. Check for rounded hand.

IMPORTANT

The student will enjoy the “woofs” in the duet part!

SUGGESTED ASSIGNMENTS

- Page 21 of Activity & Ear Training Book A.
- Pages 6–7 of Christmas Joy Book A.
- Flash Card 14.
- Page 8 of Notespeller Book A.
- Page 9 of Solo Book A with page 22 or 23.
- Page 5 of Technic Book A.
- Pages 21–22 of Theory Book A.



OVERLAPPING CONCEPTS

- $\frac{4}{4}$ time signature.
- Alternating 2 measures of LH with 2 measures of RH.
- No new letter notes.
- No new rhythms.

GOALS

- Continued fluency in changing from one hand to the other.
- Continued experience with $\frac{4}{4}$.

PROCEDURE

- Review the definition of $\frac{4}{4}$.

INTERACTION

- Student claps the rhythm at *piano* dynamic level.
- Student claps one measure of $\frac{4}{4}$, taking turns with the teacher clapping one measure. Continue for several rhythm exchanges between student and teacher.
- Student says letter names of “Kitty Cat” while clapping the rhythm quietly.
- Student writes counts in the music.

IMPORTANT

The student will enjoy the “meows” in the duet part.



Kitty Cat

MIDDLE C POSITION

$\frac{4}{4}$ *p*

LH RH

1. Kit - ty cat! Kit - ty cat! I think you're a pret - ty cat.
2. When you sat in Dad's hat, I said, "That's a wit - ty cat!"

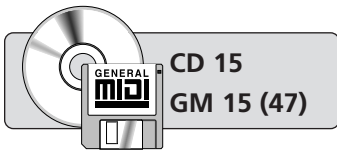
DUET PART

p *meow*

2nd time *8va*

SUGGESTED ASSIGNMENTS

- Page 22 of Activity & Ear Training Book A.
- Page 9 of Notespeller Book A.
- Page 23 of Theory Book A with pages 23–24.



OVERLAPPING CONCEPTS

- Rhythm patterns.
- Change from RH to LH.
- Previously learned keys are used in each hand (LH: C-F, RH: C-G).

GOALS

- Adding one new key for each hand: RH G and LH F.
- This addition of another note at each end of Middle C position puts all five fingers of both hands in use.
- Alternating hands in the same phrase.

IMPORTANT

- Student moves from “known keys” to new ones, playing fingers 1, 2, 3, 4 before adding 5.
- Student plays “Roller Coaster” in the air.

PROCEDURE

- Student plays “Roller Coaster,” saying letter notes in rhythm.
- Student writes counts in the music.

POINT OUT

- The shape of the roller coaster in the picture follows the direction of the notes in the piece!

OPTIONAL

Play “Roller Coaster” fast!

CONCLUDING

Play the duet with the student as he or she says the letter names of the solo part.

24

MIDDLE C POSITION

BOTH THUMBS on MIDDLE C

Roller Coaster

RH $\frac{4}{4}$ f 1 C D E F 5 G F E D C B A G F G A B C

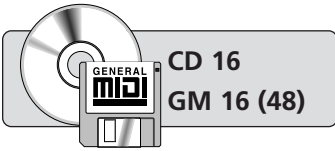
LH 1 C B A G F 5

1. Up the keys to G, and then 'way down, I go to F and back to C!
2. Like a roll - er coast - er I zoom down, and then I zoom back up, you see!

DUET PART (Student plays 1 octave higher.)

SUGGESTED ASSIGNMENTS

- Page 23 of Activity & Ear Training Book A.
- Page 10 of Notespeller Book A.
- Page 6 of Technic Book A.



OVERLAPPING CONCEPTS

- Same as for “Roller Coaster,” but with 5 keys (LH: C–F, RH: C–G) used in each hand.

GOALS

- Review of the same elements as in “Roller Coaster.”
- To introduce a new dynamic sign: *mf* (mezzo forte).

IMPORTANT

This piece will be learned very quickly because of its similarity to “Roller Coaster.”

INTERACTION

- Student says “mezzo forte,” using the Italian pronunciation: “met-so for-tay.”
- Student plays several random notes at the *mf* dynamic level, then several random notes at the *p* dynamic level.
- Student points out similarities to “Roller Coaster.”

CONCLUDING

Play the duet as the student says the note names.

25

The Zoo

MIDDLE C POSITION

NEW DYNAMIC SIGN

mf (MEZZO FORTE) = MODERATELY LOUD

mf

4/4

LH RH

1. Let's go to the zoo, and you can see the tall gi- raffe.
 2. We will see the the, chim- pan- zee, and bears and ti- gers too.

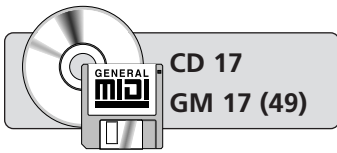
RH LH

Mon- keys play- ing, swing- ing, sway- ing, al- ways make us laugh!
 There is fun for ev- 'ry- one when we go to the zoo!

DUET PART (Student plays 1 octave higher.)

SUGGESTED ASSIGNMENTS

- Page 24 of Activity & Ear Training Book A.
- Flash Card 15.
- Page 11 of Notespeller Book A.
- Pages 10–11 of Solo Book A.
- Page 7 of Technic Book A.
- Page 24 of Theory Book A.



OVERLAPPING CONCEPTS

RH position is unchanged. Only three new keys are used in the new LH position. The rhythms are exactly the same as on the preceding page.

GOALS

- Extending knowledge of keyboard topography to C Position.
- Review of *mf*.

PROCEDURE

The student matches his or her hand position to the keyboard diagram at the top of the page.

NOTE

The easiest fingers are used first in both hands. LH plays a “mirror pattern” of the RH, which ensures equal development of the hands.

IMPORTANT

The words to the song help the student to remember the names of the keys: “C” plays C, “E-zy” plays E, “CDEFG” plays those keys, “Gee” plays G and “as you can see” ends on C.

CONTINUING

Ask the student to point out all places where a word matches the key being played.

INTERACTION

- Student locates and names keys in C Position.
- Student points out that the LH and RH are playing the same letter names one octave apart.

POINT OUT

One bird in the sea (“C!”) is waving its right wing and the other bird (in a new position out of water) is waving its left wing.

A New Position



C Position

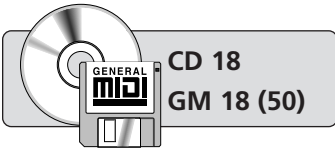
RH
4/4
mf
C po - si - tion's ver - y E - zy, "C D E F G."

LH
1
Gee, I'm play - ing "C D E F G," as you can see!"



SUGGESTED ASSIGNMENTS

- Page 25 of Activity & Ear Training Book A.
- Page 12 of Notespeller Book A.
- Page 8 of Technic Book A.
- Page 25 of Theory Book A.



OVERLAPPING CONCEPTS

- Same as for “C Position.”
- Review of new LH notes C, D, E.

GOALS

- Further experience playing in a new position.
- Recognizing that RH and LH play a mirror image of each other.

PROCEDURE

- Student says finger numbers while playing RH measures, then says finger numbers while playing LH measures. The finger numbers are in the same sequence for both hands!
- Student says letter notes played by the LH many times.


POINT OUT

It is important to be able to say the musical alphabet forward and backward.

INTERACTION

Student plays “For My Teacher!” at a *mf* dynamic level.

27



For My Teacher!

C POSITION

RH

$\frac{4}{4}$

mf

1

G

D

E

D

C

D

E

D

C

D

E

F

G

If I play the way you say and prac - tice ev - 'ry day,

LH

1

G

F

E

F

G

F

E

F

G

F

E

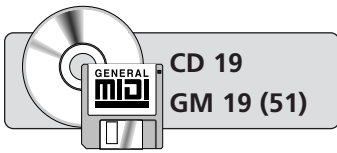
D

G

Ev - 'ry - one will say I play the way they'd like to play!

SUGGESTED ASSIGNMENTS

- Page 26 of Activity & Ear Training Book A.
- Page 13 of Notespeller Book A.
- Page 9 of Technic Book A.



OVERLAPPING CONCEPTS

- Hand position is the same as on the previous page.
- Review *mf*.
- Review of note names in C position.

GOALS

- New time signature $\frac{3}{4}$
- New note value d.

KEY WORDS

- $\frac{3}{4}$ Time Signature
- Dotted Half Note

PROCEDURE

- Introduce $\frac{3}{4}$ time signature.
- Introduce d. . The function of the dot may or may not be explained at this time.
- Explain that d. fills up one whole measure in $\frac{3}{4}$. Also, q. q. q. fills up one whole measure in $\frac{3}{4}$ time.
- Student plays "Sailing," counting out loud while playing.

INTERACTION

- Student claps and counts d. s.
- Student points to $\frac{3}{4}$ and defines it.
- Student points to the notes that fill up one whole measure.
- Student writes in and totals the counts in "Sailing."

SUGGESTION

Encourage the student to memorize several pieces and always have them ready to share with family and friends.

CONCLUDING

Play the duet part as the student says the names of the keys in the solo part.

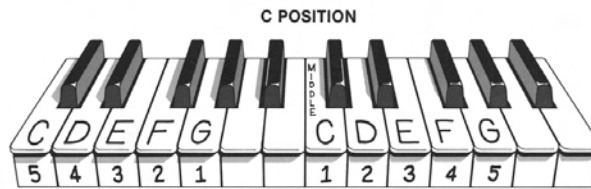
A NEW TIME SIGNATURE

$\frac{3}{4}$ means 3 beats to each measure.
 q. a quarter note gets one beat.

DOTTED HALF NOTE

a longer note.

d.
 COUNT: "1 - 2 - 3"



Sailing



1. Come,
2. Sea



come,
gulls



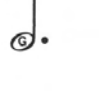
come
'round



to
us



the
will



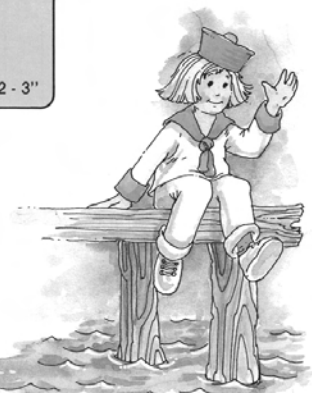
seal
play.

DUET PART (Student plays 1 octave higher.)



SUGGESTED ASSIGNMENTS

- Page 27 of Activity & Ear Training Book A with pages 28–29.
- Pages 8–9 of Christmas Joy Book A.
- Flash Cards 16–17.
- Page 10 of Technic Book A.
- Page 26 of Theory Book A with pages 28–29.



OVERLAPPING CONCEPTS

Everything is a review of the previous page of “Sailing” but with the LH.

GOAL

Additional experience with $\frac{3}{4}$, $\frac{1}{2}$.s and LH C position.

NOTE

This is an excellent time to review concepts that have been learned and to expand the student’s keyboard experience.

POINT OUT

- LH plays “mirror pattern” of RH.
- Importance of keeping eyes on the music when reading from the music.
- Importance of a rounded hand and curved fingers.
- Avoid tension and stiffness in the wrist and fingers.
- Fingers should drop into keys using the tip of pads!
- Avoid collapsed nail joints.
- To build a rounded hand, the student knocks gently on a book (as if knocking on a door with loose fist). From the loose fist position, gently extend the fingers into playing position. No downward pressure. Repeat many times, first with LH, then with RH. Keep the wrist resting lightly on the book.

IMPORTANT

For expanded keyboard awareness, **AFTER** a piece is learned, the student may play it one octave higher or lower than written. This concept is often used in Prep A Lesson Book when the student plays one or two octaves higher for the duet.

29



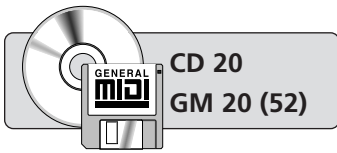


LH

Come, We'll
come,
go
sail - ing
sail - ing
with a
me!
way!

SUGGESTED ASSIGNMENTS

- Page 14 of Notespeller Book A with pages 28–29.
- Pages 12–13 of Solo Book A with pages 28–29 or 30.



OVERLAPPING CONCEPTS

Same hand position as previous 4 pages. $\frac{3}{4}$ time and \downarrow are reviewed.

GOALS

- Further application of $\frac{3}{4}$: \downarrow + \downarrow fill up one whole measure.
- Review of *piano* dynamic level.

IMPORTANT

The “feel” of the rhythm \downarrow \downarrow is most easily grasped when it is repeated in several consecutive measures. The \downarrow in measure 4 gives a feeling for the end of the musical phrase and allows time for the eye to move down to the next line. Remind the student to keep his or her eyes on the music!

INTERACTION

The student writes counts under notes and totals the counts in each measure of “Wishing Well.”

Note RH and LH are “mirror patterns.” See if the student comments on this.

CHECK

Is the student maintaining proper posture and playing with rounded fingers?

CONCLUDING

Play the duet part *after* the student is secure with the new rhythm.

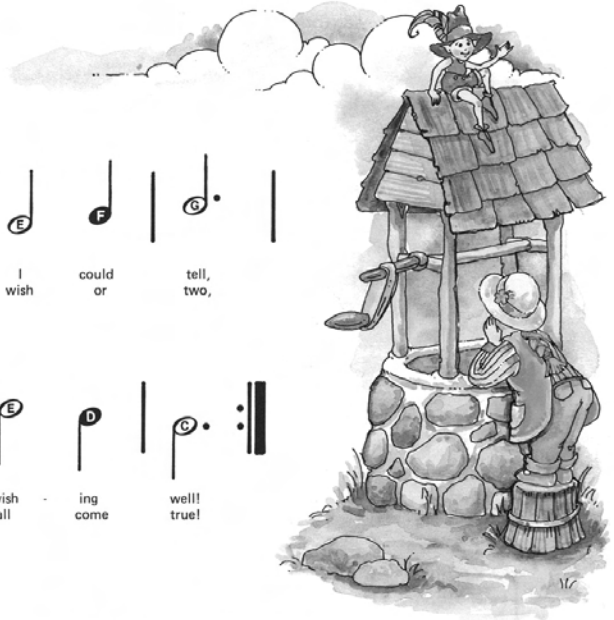
Wishing Well

C POSITION

Be sure to clap the rhythm before you play.

1. Oh, what sto ries I could tell,
2. If you made a wish or two,
I would make them wish all come well! true!

DUET PART (Student plays 1 octave higher.)



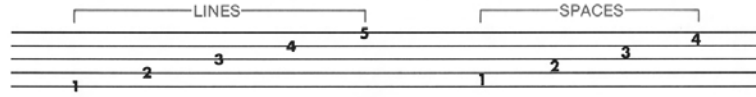
SUGGESTED ASSIGNMENTS

- Page 28 of Activity & Ear Training Book A.
- Page 15 of Notespeller Book A.
- Page 11 of Technic Book A.
- Page 27 of Theory Book A.

The Staff



Music is written on a STAFF of 5 lines and 4 spaces:



This page begins a new section in which the student starts to learn fluent recognition of notes on all lines and spaces of the grand staff.

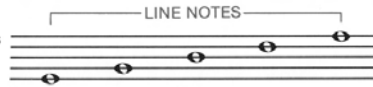
GOALS

Instant recognition of line notes and space notes.

KEY WORDS

- Staff
- Line Notes
- Space Notes

Some notes are written on LINES:



Some notes are written in SPACES:



In the boxes below this staff, print an L below each LINE NOTE and an S below each SPACE NOTE.

INTERACTION

The student uses his or her pencil point to locate imaginary line notes and imaginary space notes on the staff at the top of page 31, *saying* the kind of note (line or space) before he or she points to a line or a space.

- Teacher says “space note,” and the student uses a pencil to point to any space on the staff.
- Teacher says “line note,” and the student uses a pencil to point to any line on the staff.

IMPORTANT

The concepts of line notes and space notes must be secure with the student before progressing to the Bass Clef sign on the next page.

SUGGESTED ASSIGNMENTS

- Page 29 of Activity & Ear Training Book A.
- Pages 16–17 of Notespeller Book A.
- Page 28 of Theory Book A.

This is a very important page. It begins the approach to actual interval reading that will be used in Alfred's Basic Piano Library. The words to "F, same, still the same" reinforce "sameness," and stepping up and down. These concepts will be further developed in later lessons.

GOALS

- Understanding and instant recognition of the Bass Clef Sign.
- Instant recognition and playing of the F indicated by the Bass Clef sign.
- Notes *repeated* on the same line or space *repeat* the same key.
- Notes *stepping down* to the next line or space *step down* to the next white key.
- Notes *stepping up* to the next line or space *step up* to the next white key.

KEY WORDS

- Bass Clef sign
- F Line
- Bass Staff
- Repeated notes
- *Step down* to the next white key
- *Step up* to the next white key

IMPORTANT

Point out that the Bass Clef sign came from the letter F and indicates the particular F below middle C.

32

The Bass Clef Sign

locates the F below the middle of the keyboard.

This is the F line.

The F line passes between the two dots of the F clef sign!

By moving up or down from this F, you can name any note on the bass staff.

REPEATED Notes

Notes stepping DOWN

Notes stepping UP

LH 2

F, same, still the same; Then step down and up a gain.

INTERACTION

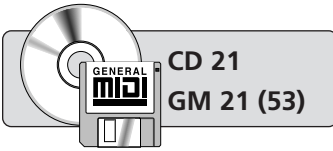
- Student points to the F clef line F and plays the particular F it indicates below Middle C.
- Student points out that the words to "F, same, still the same," etc., actually tell what notes to play.
- Student says the letter names of the notes.

NOTE

Some young students have said that the Bass Clef reminds them of half a Valentine!

SUGGESTED ASSIGNMENTS

- Page 30 of Activity & Ear Training Book A.
- Flash Card 18.
- Page 18 of Notespeller Book A.
- Page 29 of Theory Book A.



OVERLAPPING CONCEPTS

This page exemplifies the phrase “arranging success” for the student. Actually, they already know “Rain, Rain” because it is a direct repeat of “F, same, still the same” from page 32. Although the notes are the same, letter notes are being gradually omitted.

NOTE

The insertion of a friend’s name in measure 7 of “Rain, Rain” is very appealing to students.

INTERACTION

- Student points to the music and says, “F, same, same, same, same, step down, step down, step down, step up, step up, step up,” etc., according to the direction and distance between the notes in “Rain, Rain.”
- Student plays “Rain, Rain” using the words to “F, same, still the same, etc.”
- Student plays “Rain, Rain” naming the notes as they are played.

IMPORTANT

Much time spent now on pages 32 and 33 will result in faster reading progress later.

CONCLUDING

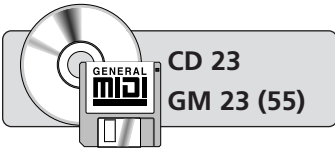
Play the duet.

Rain, Rain!



SUGGESTED ASSIGNMENTS

- Page 31 of Activity & Ear Training Book A.
- Page 19 of Notespeller Book A.
- Page 12 of Technic Book A.
- Pages 30–31 of Theory Book A with pages 33–34.



OVERLAPPING CONCEPTS

- Same notes as in “Mrs. Murphy’s House,” but the piece now begins with LH 1.
- This piece is a review of previous concepts and will be easy for the student.

GOALS

- Additional experience with notes on the Bass staff.
- Additional stepwise reading experience.

INTERACTION

- Student says “step down” or “step up,” according to the music.
- Student plays “Look at Me!” in the air.
- Student says note names, with the teacher’s help, if necessary.
- Student plays “Look at Me!” as a solo.

NOTE

The boy in the picture is playing the piano with his left hand!

CONCLUDING

Play the duet.

Look at Me!



mf

LH 1
1. Look at me! Look at me! I think this is fun!
2. Look at me! Look at me! What a great left hand!

Some folks need two hands to play, but watch me use just one!
Look at me and you'll agree it's real-ly some-thing grand!

DUET PART (Student plays 1 octave higher.)

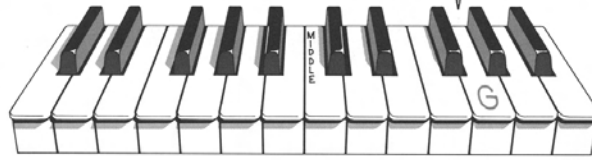
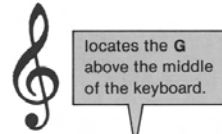
LH only

mp

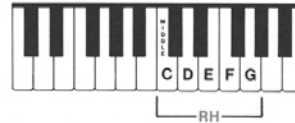
SUGGESTED ASSIGNMENTS

- Page 33 of Activity & Ear Training Book A.
- Page 21 of Notespeller Book A.
- Page 15 of Solo Book A.
- Page 14 of Technic Book A.
- Page 32 of Theory Book A.

The Treble Clef Sign



By moving up or down from this G, you can name any note on the treble staff.



GOALS

- Understanding and instant recognition of the Treble Clef sign.
- Instant recognition and playing of the G indicated by the Treble Clef sign.
- Reinforcement and review of up and down concepts.

KEY WORDS

- Treble Clef
- G Line
- Treble Staff

INTERACTION

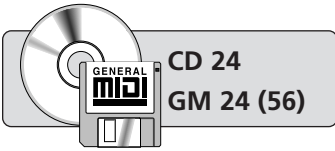
- Student points to the G clef line G and plays the particular G it indicates above middle C.
- Student points out that the words to “G down, down, down, up, up, G” tell what to play.
- Student points to the notes and says “G, step down, step down, step up, step up,” etc.
- Student says names of letter notes.

IMPORTANT

Point out that the Treble Clef sign came from the letter G and indicates the particular G above middle C.

SUGGESTED ASSIGNMENTS

- Page 34 of Activity & Ear Training Book A.
- Flash Card 19.
- Page 22 of Notespeller Book A.
- Page 33 of Theory Book A.



OVERLAPPING CONCEPTS

Success of the student is assured because the notes of “A Happy Song” were learned when the student played the bottom line of page 36. Also, the second line is the same as the second line of “Look At Me!” on page 35, except that it is now played with the RH in the Treble Staff.

GOALS

- Further development of awareness of Treble Clef G.
- Further development of “stepping down,” “stepping up” or “same note.”
- Letter notes continue to be phased out.

INTERACTION

- Student points to each note of “A Happy Song,” saying “step down,” “step up” or “same note.”
- Student says note names of “A Happy Song.”

CONCLUDING

- Play the duet with the student.
- The student may say note names of the solo part while playing, if desired.
- Student may count aloud while playing the duet.

37

A Happy Song

RH 5

f Here's a ver - y hap - py song! Play and sing a - long!

5

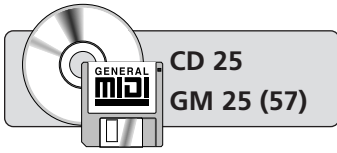
When you're sad it makes you glad to play this hap - py song!

DUET PART

mf *simile*

SUGGESTED ASSIGNMENTS

- Page 35 of Activity & Ear Training Book A.
- Page 23 of Notespeller Book A.
- Page 15 of Technic Book A.
- Pages 34–35 of Theory Book A with pages 37–39.



OVERLAPPING CONCEPTS

Same treble clef notes as in "Happy Song."

GOALS

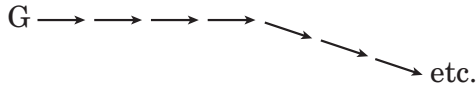
Additional RH experience with notes on the Treble Staff.

KEY WORDS

"Gee" occurs in the song when the student is playing Treble Clef G.

INTERACTION

- Student draws light arrows in pencil from note to note to make a "map" of "Gee, we're Glad!":



- Student says note names in rhythm, with the teacher's help, if necessary.

CONCLUDING

Play the duet.

38

Gee, We're Glad!

RH 5

mf

Gee, we're glad you came to see us! Come back an - y time you can!

5

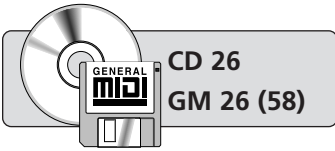
Gee, we love to have you vis - it! Please come back a - gain!

DUET PART

p

SUGGESTED ASSIGNMENTS

- Page 36 of Activity & Ear Training Book A.
- Page 24 of Notespeller Book A.
- Page 16 of Solo Book A.
- Page 16 of Technic Book A.



OVERLAPPING CONCEPTS

- C position
- Review of *piano* dynamic level.
- Second line is inversion of first line.

GOALS

Further development of rhythmic reading experience.

INTERACTION

- Student claps and counts the rhythm, using any counting system you prefer.
- Student says note names in rhythm.
- Student plays “Little Bird” quietly and gently.
- Always observe the :||

POINT OUT

The little girl is pointing to “Little Bird” with her right hand. The piece is played by the RH and is on a RH page.

CONCLUDING

Play the duet. Can the student identify the bird chirps in the duet part?

Little Bird

39



RH 1

1. Lit - tle bird, lit - tle bird, high up in the tree!
2. Lit - tle bird, lit - tle bird, please don't fly a way!

5

Lit - tle bird, lit - tle bird, sing your song for me!
Lit - tle bird, lit - tle bird, sing your song and stay!

DUET PART

8^{va} segue (tweet, tweet, tweet)

SUGGESTED ASSIGNMENTS

- Page 37 of Activity & Ear Training Book A.
- Page 25 of Notespeller Book A.
- Page 17 of Solo Book A.
- Page 17 of Technic Book A.

Names of notes on lines and spaces should not be taught at this time. They are introduced a few at a time on the pages that follow. The concept of the continuity of the notes of the grand staff from low notes to high notes is the important thing at this time.

GOAL

Understanding that the notes of the Grand Staff continue from low notes to high notes. As notes are written higher and higher on the Grand Staff, they are played higher and higher on the keyboard and sound higher and higher in pitch.

KEY WORDS

- Grand Staff (review Bass Staff and Treble Staff).
- Brace (point out the brace in lower left corner of page, joining the Bass Staff and the Treble Staff).

INTERACTION

- Student defines the Grand Staff as Treble and Bass Staves joined together with a brace.
- Student points out that a short line for Middle C may be added when needed, between the Bass Staff and Treble Staff.

CONCEPT TO BE THOROUGHLY UNDERSTOOD

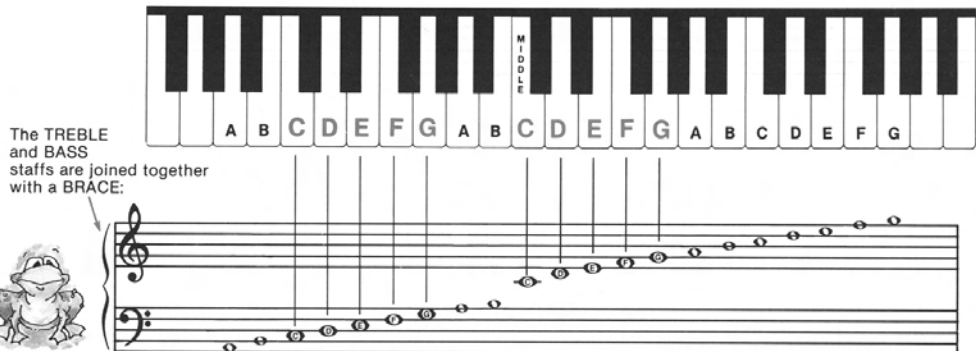
As notes go higher on the Grand Staff, they go higher on the keyboard, sound higher in pitch and proceed through the letters of the musical alphabet.

POINT OUT

In the picture above the Grand Staff, frogs are singing the low notes, the kitty and the girl are singing notes around Middle C, and birds are singing the high notes.

The Grand Staff

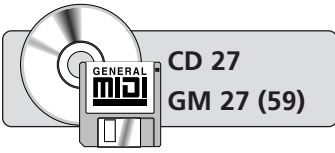
The BASS STAFF and TREBLE STAFF together make the GRAND STAFF. A short line is used in between them for MIDDLE C.



IMPORTANT! Only LH & RH C D E F G need be learned now!

SUGGESTED ASSIGNMENTS

- Page 38 of Activity & Ear Training Book A.
- Flash Cards 20–30.
- Page 26 of Notespeller Book A.
- Page 36 of Theory Book A.



OVERLAPPING CONCEPTS

- All keys and rhythms used on this and the remaining pages in the book have been previously used.
- *mf* is reviewed.

GOALS

- Note reading in C Position on the Grand Staff.
- Letter notes are phased out, except for the beginning note on each line.

PROCEDURE

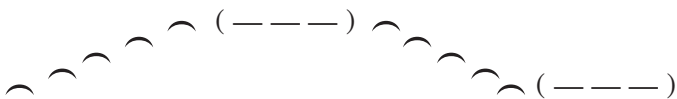
Point out that the words to “Position C” name the notes that are being played, and also tell when they go UP or DOWN.

NOTE

When the words to a song give the student important information, the learning process is easier and quicker.

INTERACTION

- Student claps the rhythm, making sure to feel the inner pulses on the **o**s. Clap on beat 1 and swing the arms on beats 2, 3 and 4, keeping the hands together.
- Student points to places in “Position C” where the words tell what note to play.
- Do “ice skating” in the air! With a rounded LH, make gestures to show the direction of the LH notes:

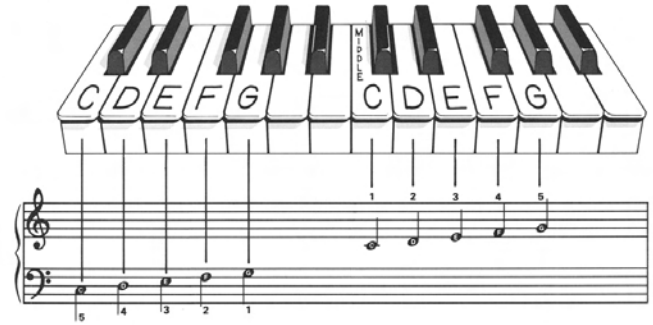


Repeat the procedure with the RH, showing the direction of the RH notes.

C Position on the Grand Staff



“Position C”



41

mf “C D E F G,” That’s “PO - SI - TION C.”

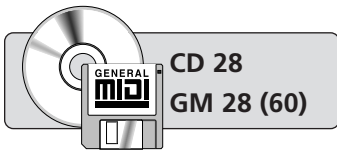
LH 5

RH 1

UP to tre - ble G DOWN to mid - dle C.

SUGGESTED ASSIGNMENTS

- Page 39 of Activity & Ear Training Book A.
- Any pieces on pages 10–16 of Christmas Joy Book A after completing page 41.
- Page 27 of Notespeller Book A.
- Pages 18–19 of Solo Book A.
- Page 18 of Technic Book A.
- Page 37 of Theory Book A with pages 41–42.



OVERLAPPING CONCEPTS

- C position
- Reviews *piano* dynamic level.
- LH is a mirror image of RH.
- Student plays the duet one octave higher.

GOALS

More reading experience with ♩s and ○s.

IMPORTANT

- Play moderately slow.
- Play quietly.
- Always observe :||
- Optional "Amen."

INTERACTION

- Student shows the direction of the RH notes by moving a gently rounded RH in the air (in rhythm).
- Student shows the direction of the LH notes by moving a gently rounded LH in the air (in rhythm).
- Student claps the rhythm, being sure to feel the inner pulses on ♩s and ○s.

CONCLUDING

Play the duet. By playing the duet one octave higher, the student gains more experience with playing in a different keyboard register.

42

Morning Prayer

C POSITION



Moderately slow

RH 1

1. Fa ther, we thank you for this fine day,
2. Help us to love and to give and share.

LH 1

Help us to dear grow as we work and play.
In Thy dear name now we make our prayer!

OPTIONAL: Add "AMENS."

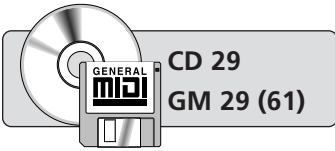
2
A - men, a - men.

DUET PART (Student plays 1 octave higher.)

1.
2.
Optional ending:
A - men, a - men.

SUGGESTED ASSIGNMENTS

- Page 40 of Activity & Ear Training Book A.
- Page 28 of Notespeller Book A.
- Page 20 of Solo Book A with page 42 or 43.
- Page 19 of Technic Book A.



OVERLAPPING CONCEPTS

- Same notes and rhythms as in previous lessons.
- First two measures are the same on both lines.

GOALS

- To introduce the direction of note stems according to position of the note on the staff. Notes ABOVE or ON the middle line have stems pointing DOWN. Notes BELOW the middle line have stems pointing UP.

NOTE

The note stem directions make notes easier to read and also make the staff look neater. Stemming rules apply for the rest of the book!

INTERACTION

- Student points to each note and explains why the stem points up or down.
- As the teacher says “stem up,” the student points to a place on the staff where a note stem would point up (if there were a note on that line or space).
- Same procedure for “stem down.”

CONCLUDING

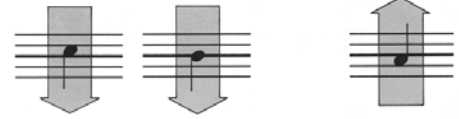
Play the duet.



A Funny, Sunny Day

FOR THE REST OF THIS BOOK,
Notes ABOVE or ON the middle
line have stems pointing DOWN.

Notes BELOW the
middle line have
stems pointing UP.



Brightly
RH 1

mf

1. On a fun - ny sun - ny day, Gee, what fun to run and play!
2. In the shin - ing morn - ing sun, We can have a lot of fun!

LH 1

1

We will have such fun to - day Play - ing in the sun - shine!
We can jump and skip and run, You can have a fun time!

1

DUET PART

RH
mf

LH

SUGGESTED ASSIGNMENTS

- Page 41 of Activity & Ear Training Book A.
- Page 29 of Notespeller Book A.
- Page 20 of Technic Book A.
- Page 38 of Theory Book A.
- The following Sheet Music Solos, to be assigned anytime after page 43:

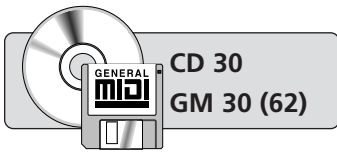
Baa, Baa, Black Sheep by Judith Howard (#6181)

Fuzzy Wuzzy Worm by Martha Mier (#6193)

The Golden Trumpet by Martha Mier (#6100)

Humpty Dumpty by Judith Howard (#6195)

A Visitor/Shhh! by John Robert Poe (#14252)



OVERLAPPING CONCEPTS

- Review of *mf* and *f* dynamic levels.
- No new rhythm patterns or notes.

GOALS

- Moderately fast piece for students to enjoy. (This piece is a favorite!)
- Review of stem directions.
- Further development of reading skills. Letter notes are completely phased out from here on.

INTERACTION

- Student draws arrows in pencil from note to note, making a “map” of “Christopher Columbus.”
- Student claps the rhythm *mf* for the first two measures in each line, then *f* for the last two measures in each line.
- Student says note names in rhythm.
- Ask student, “Which measures are alike?”

IMPORTANT

- Point to a note and ask the student to explain why the note stem points up or down.
- Expanded keyboard experience when the duet is played one octave higher.

CONCLUDING

Play the duet. The student will want to observe the repeat because the piece is so much fun to play!

Christopher Columbus



Moderately fast

1

1. Back in four - teen
2. That great voy - age

nine - ty - two,
brought him fame,

f Chris - to - pher Co - lum - bus!

mf 1

3

He sailed o'er the o - cean blue,
Still we cel - e - brate his name.

f Chris - to - pher Co - lum - bus!

mf 1

DUET PART (Student plays 1 octave higher.)

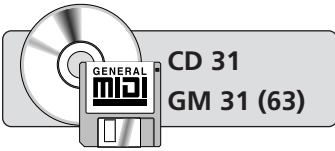
2 RH

2

LH *f*

SUGGESTED ASSIGNMENTS

- Page 42 of Activity & Ear Training Book A.
- Page 30 of Notespeller Book A.
- Page 21 of Solo Book A.
- Page 21 of Technic Book A.
- Pages 39–40 of Theory Book A with pages 44–47.



OVERLAPPING CONCEPTS

Everything is a review.

GOAL

Enjoyment of a piece for which the student has been carefully prepared.

INTERACTION

- Student “choreographs” the direction of the notes in the air, using the RH for the first line and the LH for the second line.
- Student says note names in rhythm.
- Review rules for note stem directions.

CONCLUDING

Play the duet. Student plays TWO octaves higher than written for added experience at playing in other keyboard registers.

What a Song!

Happily

3

1. What a song! What a song! What a hap - py song!
2. What a tune! What a tune! What a mel - o - dy!

What a song! What a song! Dance and sing a - long!
What a tune! What a tune! Sing and dance with me!

5

DUET PART (Student plays 2 octaves higher than written.)

mf

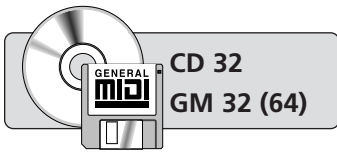
simile

1. 2.



SUGGESTED ASSIGNMENTS

- Page 43 of Activity & Ear Training Book A.
- Page 31 of Notespeller Book A.
- Pages 22–23 of Solo Book A.
- Page 22 of Technic Book A.



OVERLAPPING CONCEPTS

- $\frac{3}{4}$ time signature
- C position
- Two pages combine to make one song.
- Review of *forte*
- LH is a mirror image of RH

GOALS

- Playing “happily” because so much has been learned and Prep A has been FUN to complete!
- Playing a faster piece.

INTERACTION

- Student claps and counts “Graduation Song” slowly, then moderately, then fast. (Be sure to keep a steady beat at each tempo.)
- Student plays slowly, then repeats the song at a moderate tempo, then repeats it fast.
- Student draws arrows to make a “map” of “Graduation Song.”

NOTE

Congratulate the student on the happy completion of Prep A.

CONCLUDING

Play the duet (both pages) and enjoy the culmination of much excellent foundation work.

Graduation Song



Happily

1

f This is a ver - y im - por - tant date.

This is the day that I grad - u - ate!

DUET PART (Student plays 1 octave higher.)

mf

RH





LH

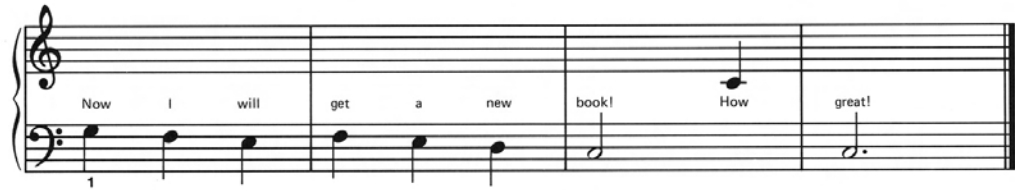
1. 2.

SUGGESTED ASSIGNMENTS

- Page 44 of Activity & Ear Training Book A with pages 46–47.
- Page 32 of Notespeller Book A with pages 46–47.
- Page 24 of Solo Book A.
- Page 23 of Technic Book A.


This page may be used for an Optional Review.


1. Tell what kind of note this is: 
How many counts does it get?
Tell what kind of note this is: 
How many counts does it get?
Tell what kind of note this is: 
How many counts does it get?
Tell what kind of note this is: 
How many counts does it get?



2. How many beats in each measure of $\frac{4}{4}$ time?
What kind of note gets one beat?
3. How many beats in each measure of $\frac{3}{4}$ time?
What kind of note gets one beat?
4. Tell the meaning of each of the following dynamic signs: *p* *f* *mf*
5. Name each of the following notes. Play them all.



6. Tell the name of this sign: 

7. Tell the name of this sign: 

8. Tell the name of this sign: 


9. What is this:



Certificate of Promotion

This Certifies that

has successfully completed
Prep Course Level A
and is hereby promoted to
Prep Course Level B.

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Date _____ Teacher _____

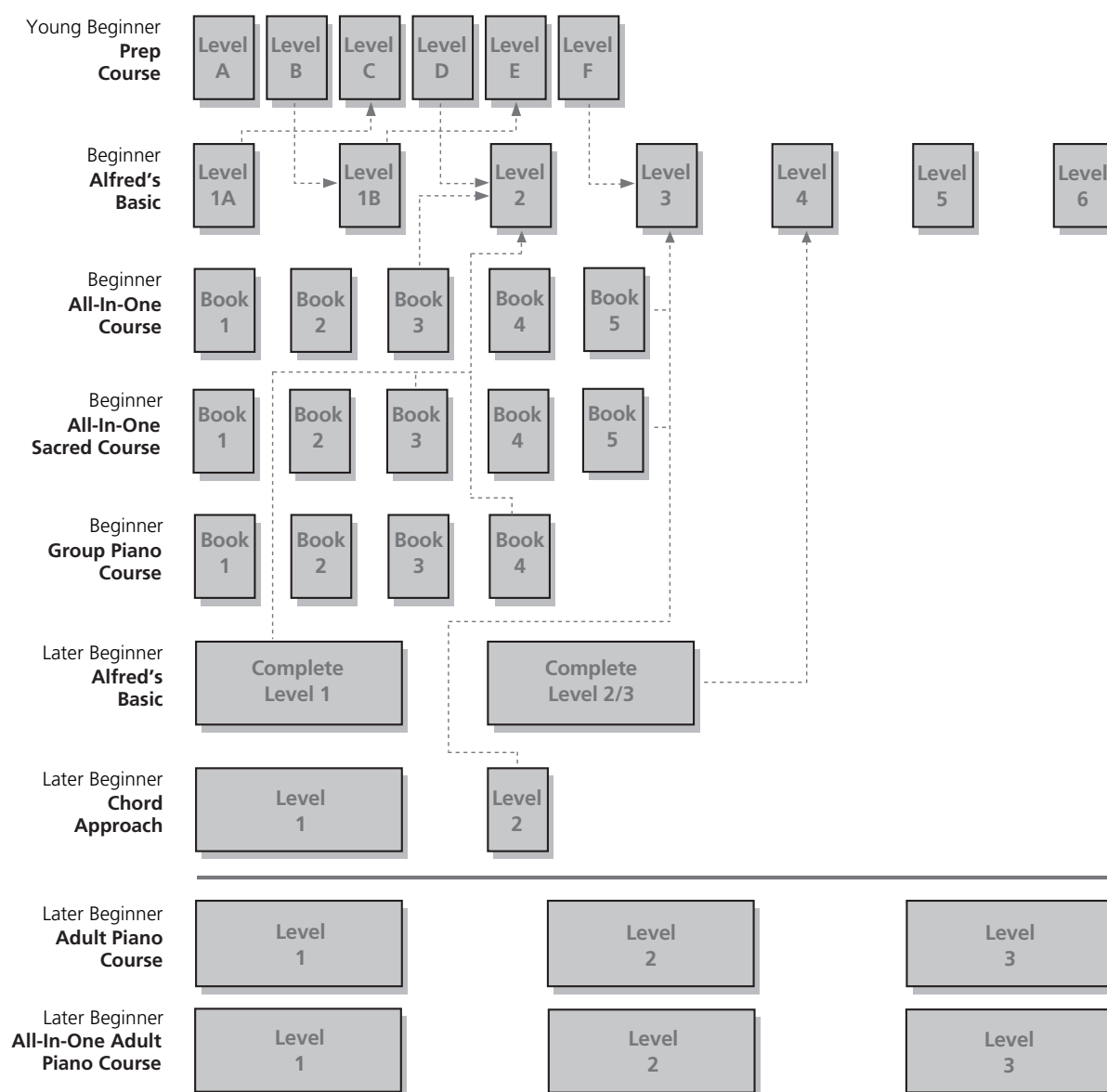


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