San Fernando Valley State College

A CURRICULUM FOR BEGINNING PIANO CLASS
INCLUDING PROGAMED LEARNING METHODS

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in
Music
by
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ABSTRACT

A CURRICULUM FOR BEGINNING PIANO CLASS
INCLUDING PROGRAMED LEARNING METHODS

by

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The principal purpose of this study is to present a curriculum for beginning piano class designed for use with a third or fourth grade class. The Curriculum is described in Chapter I. Since one teacher deals with a group of approximately thirty children, a methodology had to be adopted which would allow him to work with a small number of children at the piano while the rest of the class is independently engaged. Considering this need, two types of programed learning were chosen as ideal activities: written programed reviews and programed tape recordings with accompanying work sheets. More traditional lessons in which the class participates as a whole were also included in the Curriculum.

The Curriculum is briefly evaluated in Chapter II. Its most effective feature is the use of a variety of multisensory activities which allow children great
opportunity for conceptualization, review, and transfer of information and skills. The greatest problem inherent in the Curriculum is its dependence on positive teacher attitude.

Chapter III reviews some previous music programs, discusses the piano book chosen, and lists several sources that suggested specific ideas in the Curriculum. Chapter IV, the main body of this study, includes the fourteen lessons and the three post tests which constitute the Curriculum. Conclusions and Recommendations for Further Study are Chapters V and VI, respectively.
CHAPTER I

DESCRIPTION OF THE CURRICULUM

Introduction

The purpose of this thesis is to present a Curriculum with the general goals of teaching the rudiments of music reading and beginning piano technique with attention given to listening skills. The Curriculum is designed for use with a third or fourth grade class. The usual size for such a class is thirty or less, although it would be feasible for a teacher to use the Curriculum with as many as thirty-six students at one time.

The basic problem in dealing with a group in the school setting is that children must learn the fundamentals necessary to the reading of music as well as be given individual attention at the keyboard so that these fundamentals can be applied. The solution chosen was the use of programmed instruction. However, the programmed text approach, limited as it is to the written word, was not considered solely adequate to meeting the above-stated multisensory goals. The position that a multisensory approach is desirable is given
weight by Robert Pace, a leading advocate of keyboard experience in the classroom situation. He has long urged that the environment be structured so that students can see, play, and hear the various musical elements. "In this way sight, touch, and hearing are combined to gain insight into reading music." ¹

To fulfill this need, both programming and non-programing techniques are used in the Curriculum. Programed tape recordings for the presentation of new information and written programs for review are the two programming methods employed. Various non-programed teaching techniques, such as class discussion, question and answer sequences, and voter participation, are also used at points where programing would not be effective or practical.

Definition of Terms

Programed instruction is a term which has taken on a broader meaning and found a wider application with the passage of time. "As the century passed the first quarter mark, Sidney L. Pressey described 'A simple

¹Robert Pace, "Keyboard Experience in the Classroom," Music Educators Journal, 46 (Feb.-March, 1950), 44.
device which gives tests and scores—and teaches.”

Pressey’s students studied regular assignments and then took a teaching machine test. “Pressey has continued through the years to advocate what he calls ‘adjunct programs,’ consisting of multiple-choice questions to be used for review and consolidation of learning.”

The Programed Reviews in the present Curriculum are used for exactly this purpose.

In the early 1950’s, B. F. Skinner began writing linear programs which contained what he considered to be the three basic characteristics of programed instruction:

1. Presentation of the lesson in small steps;
2. Arrangement for immediate reward or reinforcement of some sort immediately following each correct response;

These three characteristics serve as the basis for the Programed Tapes in the present Curriculum, although the programing techniques utilized are more typical of the

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3 Ibid., p. 4.

4 Ibid., p. 6.
wider field of application to which programing has moved: "A program may involve some limited bit of learning that can be accomplished in a few minutes, or it may involve a plan and materials covering several months or years of work. Furthermore, it may involve printed materials, overt manipulative activities, all types of audio-visual materials, and almost any type of activity in which a learner might engage."\(^5\)

Specific Objectives

In addition to having general goals or directions, a coherent curriculum must also have specific objectives. In writing these objectives one must be sufficiently explicit to describe what the learner will be doing in demonstrating the acquisition of knowledge or skills.\(^6\) Thus, the statement which communicates best will be one which describes the terminal behavior of the learner well enough to preclude misinterpretation.\(^6\) [The list

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of objectives for the Curriculum follows and is written in keeping with this need for clarity.

1. The student will demonstrate a knowledge of the basic fundamentals necessary for the reading of music as shown by a score of sixteen or better in a written post test of twenty questions.

(The post tests can be found at the end of Chapter IV.)

2. The student will demonstrate the acquisition of beginning piano technique as shown by the ability to play a test piece. The student will be given one week to learn the piece and then will play it, making fewer than five mistakes including errors in style, rhythm, and dynamics.

3. The student will demonstrate the acquisition of listening skills as shown by a score of fourteen or better in a tape recorded post test of twenty questions.

Organization of the Curriculum

The fourteen lessons in the Curriculum employ four basic activities: Programed Reviews, Programed Tapes, Piano Lessons, and Class Lessons (lessons in which the class participates as a whole). Lessons Four, Six, Eight, Ten, Twelve, and Fourteen are similar in routine to the standard elementary school reading lesson in that the
class is divided into three groups, each group participating in three activities in rotation. This should be
ability grouping, however, but merely a random selection, an expedient allowing the teacher to work with a group of
ten or less at the piano while the other two groups are working with a Programed Review and a Programed Tape.
The Programed Review in these lessons reviews material presented in previous lessons, while the Programed Tape delivers new information.

Small group lessons at the piano do not start until Lesson Four so that important introductory material can be presented to the whole class in the first three lessons. These somewhat lengthy lessons could easily be divided into shorter lessons if so desired by the teacher.

The time span during which the Curriculum in its entirety is presented is also at the discretion of the instructor, although, in the author's opinion, the lessons would be most effective if spread over a period of at least ten weeks.

Following is an overview of the fourteen lessons:

Lesson One - 1 hour, 10 minutes
  a. Class Lesson: Presentation of information
  b. Programed Review
  c. Class Lesson: Teaching of rote song

Lesson Two - 1 hour, 10 minutes
  a. Class Lesson: Presentation of information
b. Programed Review

c. Class Lesson: "Up and Down Game"

Lesson Three - 1 hour

a. Class Lesson: Presentation of information

b. Class Lesson: Passing out and discussion of Piano Book

Lesson Four - Three group rotation -

1 hour, 15 minutes

a. Programed Review

b. Programed Tape /

c. Piano Lesson

Lesson Five - Class Lesson - 20 minutes

Lesson Six - Three group rotation -

1 hour, 15 minutes

a. Programed Review

b. Programed Tape /

c. Piano Lesson

Lesson Seven - Class Lesson - 20 minutes

Lesson Eight - Three group rotation - 1 hour

a. Programed Review

b. Programed Tape /

c. Piano Lesson

Lesson Nine - Class Lesson - 25 minutes

Lesson Ten - Three group rotation -

1 hour, 15 minutes

a. Programed Review
b. Programed Tape

Lesson Eleven - Class Lesson - 25 minutes

Lesson Twelve - Three group rotation -
1 hour, 15 minutes

a. Programed Review

b. Programed Tape

c. Piano Lesson

Lesson Thirteen - Class Lesson - 20 minutes

Lesson Fourteen - Three group rotation - 1 hour

a. Programed Review

b. Programed Tape

c. Piano Lesson

Total Materials Used

Assuming a class size of thirty, the following materials are needed for the Curriculum in addition to the regular classroom facilities:

1. One, two, or three pianos.

2. Small group of rhythm instruments.

3. Tape recorder.

4. Programed Tapes and tape recorded Post Test.

5. Earphones and listening posts for ten children.

(These are connected in series to the tape recorder so that one group may listen to a Programed Tape without interfering with the
other two groups which are simultaneously taking a Piano Lesson and working a Programed Review.

6. Large diagram of three octave keyboard to be attached to blackboard in front of room.

7. Answer charts for dictation exercises.

8. Permanent staves on blackboard. (These can be drawn in with a special blackboard pencil and later erased.)


Dittoed material for each child:

10. Work Sheets for Programed Tapes.

11. Programed Reviews, including sliders. (The slider is a strip of tag board or construction paper approximately 1½ inches wide inserted between two narrower strips of similar material which have been stapled to the Programed Review on either side of the answer column. In this way the student is able to check his work as he proceeds down the paper by pulling the slider down to reveal the correct answer.)

12. Diagram for Lesson Five.

13. Small diagram of the full keyboard. (These are referred to as full keyboards in the lessons.)

14. Actual size practice keyboards, three octaves long. (These are referred to as practice
keyboards in the lessons.)


The equipment and the instruments listed can be found in the normal school plant, although it may often be possible to have only one piano in the classroom. The written materials can be produced by the teacher or by teaching assistants. Only the Piano Books need be purchased, either by the children or the school.

The Programed Reviews and the sliders are reusable, since the student can write his answers on a blank sheet of paper. All other materials are also reusable with the exceptions of the Work Sheets for the Programed Tapes, the diagram for Lesson Five, and the written Post Tests. These items are easily reproduced if the original master is saved.
CHAPTER II

JUSTIFICATION OF CURRICULUM

Advantages of Curriculum

One of the major strengths of the Curriculum is that the employment of a combination of activities makes possible the presentation of each teaching point at the most propitious time and place. Thus, identification of symbols, such as the treble and bass clefs, is best made at the blackboard in a Class Lesson, while information dealing with the actual sounds of music, such as half and whole steps, is most advantageously presented in a carefully sequenced Programed Tape and Work Sheet where the student can hear and see the various pitches.

The use of the tape recorder as an integral part of a school music program has been suggested by others7 and in this instance was responsible for a more encompassing Curriculum than would otherwise have been possible. The

listening activities serve as excellent motivation for children who are not very receptive to classroom music. In summarizing what a group of textbook authors had to say about motivating the musically unresponsive child, Karen Carriera said: "Listening activities were considered basic to all areas of the musical program. Authors were in agreement that active listening in which children were under direction to learn about pitch, rhythm and tone color, was a major factor in the child's ability to enjoy music and participate in meaningful listening activities."

The greatest advantage of the Curriculum is that children engage in two types of learning throughout, "Receptive Learning for gaining information and Discovery Learning for conceptualizing." Children not only gain, review, and transfer information during the different class and programing lessons, they also are given a chance to conceptualize this information at the piano through improvising, transposing, and harmonizing.


Problems Inherent in the Curriculum

The major problem inherent in the Curriculum is the demands it places on the teacher. Although the teacher need not be a pianist, he should have some facility with the instrument along with a grasp of the fundamentals of music reading. He must be interested enough to prepare the necessary materials as well as to familiarize himself with the content of the lessons. More importantly, he must have a positive attitude toward the Curriculum in general and, specifically, toward programming. "There is little doubt that the teacher's attitude toward the materials is a significant factor in both student attitude and student performance. The distaste of some teachers for materials which absorb many of their teaching functions can be communicated to students."10

Other problems are of secondary importance. The sequencing of the teaching points is dictated to some extent by the sequencing of The Ada Richter Piano Course and may, therefore, appear somewhat awkward at times.

Also, children with a background in music may experience some confusion with terminology, i.e., the term meter signature in the present Curriculum could conflict with the previously learned time signature.
CHAPTER III

REVIEW OF LITERATURE

Examination of Previous Music Programs

Most published programs dealing with music are written for college students and are useful primarily as supplements to regular classroom procedures. An excellent example is Fundamentals of Music,11 a thorough, effective programmed text published in 1964. The goals of this book are typical of many programs as explained in the introduction by William B. McBride: "It is not assumed that the book will in any way serve as a substitute for the teacher in the classroom, but rather that it will be used as an effective aid to both the teacher and the student as they engage in the teaching-learning process."12

Scales, Intervals, Keys, and Triads,13 another programmed text done at the college level, is somewhat


12 Ibid., pp. vi-vii.

restricted in its usage, since it is assumed that the reader knows the names of notes in the treble and bass clefs as well as the names of the keys on the piano keyboard. With its small step-size and logical sequencing, this is a typical, Skinnerian-type linear program. The main strength of the programming in both this book and *Fundamentals of Music* is that the correct response strongly indicates mastery of the desired information.

Educational research has accounted for many of the more interesting programmed approaches. In a study conducted in 1967 it was found that college freshmen were able to learn intervals by using programmed tapes outside of class. It was also noted that in-class work on melodic ear training progressed at a faster rate due to the out-of-class drills.

Some of the programs originating in the educational community exhibit the common weakness of poor frame construction. Perhaps the most pressing demand of the neophyte programmer is for specific direction on how

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to write a frame and a frame sequence."¹⁵ In the following frame from a rhythm program for fifth graders, the author asks for responses which actually do not indicate comprehension of information:

The top number of a _______ tells the number of beats or pulses to a measure and the bottom number of a _______ tells the kind of note receiving one beat or pulse.¹⁶

The student could easily guess the correct answer, meter signature, from the cues of the short and long line and from its appearance in capital letters in three of the four previous frames. It would be far better to ask for the responses of top number and bottom number, which would require understanding of the concepts upon which the frame is based.

Choice of Piano Book

It was important to choose a piano book which was not only suitable for use in the Curriculum but was also musically and pedagogically sound. In selecting


the book the following criteria were considered. They are consistent with those set forth by Margretta Den Oudin in analyzing beginning piano methods.17

1. Attractive format.
2. Large print.
4. Development which progresses smoothly from the known to the unknown.
5. Starting with whole notes, making explanation of halves, quarters, and eighths more logical.
6. Both hands playing at same time early in the book.
7. Few finger numbers given so that child will of necessity learn note recognition.
8. Hand positions starting on C but soon changing to G and F.
9. Quality of music which is impressive in sound but not of great difficulty.

Of the beginning piano books examined, The Ada Richter Piano Course, Book I18 was chosen because it best meets the above basic requirements.

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Sources Used for Specific Ideas

The originality of the Curriculum lies mainly in its unique overall methodology. However, many of the specific ideas were not original, having been taken from these sources:

1. Duckworth, Guy. "Discovery Learning in Piano Instruction." This article provided several ideas for leading children to conceptualization of information presented.

2. Hemenway, Gerda. *Investigation and Analyses of Systems for Teaching Music Reading in the Elementary Schools*. In her examination, Miss Hemenway described the strengths of many systems for teaching music reading. Her thesis gave helpful guidance in selecting general directions for the Curriculum.

3. Nye, Robert Evans and Vernice Trousdale Nye. *Music in the Elementary School*. Although not pianistically oriented, this book nonetheless was valuable for its investigation of the physical characteristics of children from eight to ten years of age.

4. Pace, Robert. "Teaching Piano Technic."
5. Pace, Robert. *Music for the Classroom.*

6. Pace, Robert. "Keyboard Experience in the Classroom." All of the works by Pace are rich in concrete examples of teaching techniques which are readily applicable to the classroom situation.

7. Robinson, Helene and Richard L. Jarvis, eds. *Teaching Piano in Classroom and Studio.* This compilation of articles contained a multitude of ideas which were easily and effectively adapted into the Curriculum.
CHAPTER IV

CURRICULUM FOR PIANO CLASS

The fourteen lessons of the Curriculum follow the organization shown on pages 6-8. The list of teaching points which appears at the beginning of each lesson is not an actual part of the lesson, serving rather as a guide to the information covered.

Lesson One

Teaching Points

1. The musical sounds made by a piano are caused by the vibrations of the wire strings inside the instrument.

2. Each key on a piano has its own string which vibrates when the key is pressed down. The vibration is caused by a hammer-like device which strikes the string.

3. Tones on the piano differ in their pitch.

4. Going to the right, tones or pitches on the piano become higher. Going to the left, tones or pitches become lower.

5. The piano keyboard is made up of black and white keys.
6. The black keys produce the same quality of sound as the white keys.

7. The black keys appear in groups of two and three.

8. Each group of black keys is followed by two white keys.

9. There is a repeated pattern of seven different white keys.

10. The white keys are identified according to letter names.

11. The white keys are named ABCDEFG.

12. Reading from left to right, A is the white key between the second and third black keys in the groups of three black keys.

13. The fingers on each hand are numbered 1-5, the thumbs being number one.

Class Lesson

1. What will happen if I press a key on this piano? Where does the sound come from? (Let children look at strings on opened piano.)

2. Why do these two keys make different sounds? (Play two notes in succession.) This piano has eighty-eight different keys. How many different strings do you suppose it has? What causes each of these strings to vibrate?

3. How can you tell the sound of one key, or tone, on a piano from another? The best way to say a note
is higher or lower than others is to say that it has a different pitch.

4. Is this music moving up or down? (Play ascending passage.) Who would like to find the note on the piano which has the highest pitch? lowest? When one goes from left to right on the piano, are the pitches getting higher or lower? Who would like to use the piano to imitate the sound of thunder? (Let children imitate sounds of raindrops falling on tiny silver bells, a buffalo stampede, a tiny elf singing a high happy song, and a giant walking down a hill.)

5. What colors are the keys on the piano?

6. What is the difference in sound between tones from black keys and tones from white keys? Or is there a basic difference? (Have class close eyes and try to guess whether a child is playing black or white keys. Lead children to the conclusion that there is no basic difference.)

7. Look at your full keyboards. Do you see any patterns in the white keys or black keys? Are there any groups of keys that repeat themselves?

8. Are there any groupings between the black keys and the white keys which repeat themselves?

9. Look at any white key in the middle of the keyboard. Check its position in relation to the black keys.
Your key might be to the left of three black keys or in between two black keys, or it might be somewhere else. Now that you've found your white key in relation to the black keys, see if you can find a white key in the same position anywhere else on the keyboard. How many keys can you find in the same position? (Have two or three children demonstrate on piano.) How many different white keys are there; in other words, how many different positions are the white keys in?

10. Who can tell us what sort of names are used to identify the white keys? Do we call them by numbers such as 1, 2, 3, or do we use something else?

11. How many different letter names do you suppose the white keys have? There are seven different letter names for the white keys: What do you think those letters are? (Write on board: ABCDEFG.)

12. Can anybody show me where to find an A on the blackboard keyboard? Now find an A on your keyboard. Where is A in relation to the black keys?
Programed Review (Explain and demonstrate before passing it out.)

Pretend you want to make a sound like the deep growl of a lion:
1. Which end of the keyboard would you use?
   b a. right end   b. left end
2. Could you use the white keys?
   a a. yes   b. no
3. Could you use the black keys?
   a a. yes   b. no
4. Could you use both black and white keys?
   a a. yes   b. no

Pretend you want to make a sound like the high song of a bird:
5. Which end of the keyboard would you use?
   b a. left end   b. right end
6. Which keys would you be able to use?
   a. white keys only   b. black keys only
   c. both black and white keys
7. Each white key has a _________.
   a a. letter name   b. number name
8. How many different letter names do the white keys have?
   b a. 3   b. 7   c. 10
9. Which of these is a list of the letter names for the white keys?
   a. 1234567  b. ABCDEFG  c. ABCDEFG

10. Which of these keyboards has the correct letter names written on the keys?
   b  a. F G A B C D E F G b. F G A B C D E F G

   Class Lesson

1. (Refer to notation of "Hot Cross Buns", drawn on blackboard without lines and spaces.) Here's a song you're all going to learn to play on the piano today. Do the first three notes go up or down? Are there any repeated patterns in the music? (Have class shape direction of melody with hands.) Can you tell what song this might be?

2. We're going to start this song on A, which is the note you learned earlier. Find an A on your practice keyboard. Who would like to show us an A on the blackboard keyboard? The next note is a step lower. Can you imagine how it is named? (Guide children briefly in figuring out rest of song. Let a few children play it at piano.)

3. In order to do a really good job of playing the piano, you have to use the correct fingers on the correct keys. (Refer to outline of hands drawn on blackboard.) Each finger on each hand is given a
number. Would anybody like to number both hands?  
(Let two or three children try, then label fingers 
correctly if necessary.) What number does each 
thumb get? If you use your right hand, what finger 
would start this piece? Who wants to play "Hot 
Cross Buns", using the correct fingers?

Lesson Two

Teaching Points
1. The letter names of the white keys appear in 
alphabetical order, reading from left to right.
2. The pattern A-G is repeated over and over.
3. Keys with the same name sound very similar but 
differ in pitch.
4. C is the white key to the left of a group of two 
black keys.
5. The C nearest the middle of the keyboard is called 
middle C.
6. In order to become a successful pianist, it is 
important to learn to read music.
7. Music is written on two groups of five lines and 
four spaces called staves.
8. In piano music one staff is for the tones above 
middle C and one is for the tones below middle C.
9. The symbol used to identify the letter names of the 
upper staff is called the treble clef and looks
10. The treble clef is also called the G clef because it identifies the second line from the bottom as G.

11. Notes written on the staff with the G clef are located above middle C on the piano.

12. This is a picture of the note G which is above middle C: \( \text{\textbullet G} \)

13. A note is either on a line or in a space.

14. This note is on a line: \( \text{\textbullet G} \)

15. This note is in a space: \( \text{\textbullet G} \)

16. This is a picture of the note F which is above middle C: \( \text{\textbullet F} \)

**Class Lesson**

1. When I read the names ABCDEFG on the board, do I read from left to right or from right to left? The keys on the piano are lettered in the same direction. You know where A is. Now, who can find a B? Who would like to show us ABCDEFG on the blackboard keyboard?

2. Going from left to right, what note comes after G? How many G's can you find? How many A's? How many times does the pattern A-G repeat itself? Do any of the notes A-G appear only once? About how many times does each note, A-G, come on the piano?

3. All of these notes are named C. (Play all the C's on the piano.) Why do we need seven of them if
they all have the same name? What's the difference between the notes?

4. How can you find a C on the keyboard?

5. Who can find the C which is closest to the middle of this piano? Does anyone know the special name given to this C?

6. Let's suppose I'm a famous composer and you people are all famous pianists. I've thought of a wonderful new piece which you want to play. What must I do in order to help all of you learn it? (Discuss the importance of the written form of music.)

7. (Refer to blank staves on blackboard.) What do these five lines and four spaces have to do with music? Does anybody know what they are called?

8. Why do you think two staves are necessary?

9. (Write in treble clef.) What is this symbol called?

10. The treble clef is also called the G clef. Who can tell me why it's called the G clef?

11. Would you expect notes in the treble clef to be above middle C or below it?

12. I'm going to draw something here. See if you can figure out what it's used for. (Draw a G:) What purpose does this serve? What does it tell a pianist, or a singer, or a violinist, to do? Where is this note in relation to middle C? Who can
find this note on the piano?

13. When talking about written music, we say that a note is either on a line or in a space.

14. Is this note on a line or is it in a space?
   (Draw \( \text{Note} \).)

15. This is a picture of another note above middle C.
   (Draw \( \text{Note} \).) Is this note on a line or in a space?

16. What note is this (referring to F)? Who would like to play it on the piano?

**Programmed Review**

Use this keyboard to answer questions 1-4:

```
  7 6 5 4 3 2 1
  3 2 1 2 3 4 5
```

1. Which arrow is pointing to a white key with the letter name C? ___

2. Which arrow is pointing to an A? ___

3. Which arrow is pointing to an E? ___

4. Which arrow is pointing to a G? ___

Look at your full length keyboards.

5. How many keys named D are there? ___

6. How many keys named G are there? ___

7. C is the white key ________________.
   a. to the left of three black keys
   b. in between two black keys
   c. to the left of two black keys
8. What are the names of these two keys?

\[ \text{A, F and F} \quad \text{B, B and F} \quad \text{C, A and C} \quad \text{D, C and C} \]

9. Both of the above keys have the same name. They are different because one is ______ than the other.

a. higher  b. softer  c. nicer

10. How can you find middle C on the piano?

a. Use your middle finger.

b. It's the C closest to the middle of the piano.

c. It's next to the middle F.

11. For what can these lines be used?

a. They tell us how to play the piano.

b. Music can be written on them.

c. They point to middle C.

12. Why is this sometimes called a G clef?

a. G stands for good.

b. It identifies the second line from the bottom as G.

c. It was invented by a man named Gorp.

13. This note is on a ______.

a. line  b. space  c. mountain

14. The name of the note in number 13 is ______.

15. The note in number 13 is ______ middle C.

a. above  b. below  c. in between
16. This note is in a _____.
   a. red hot stove  b. line  c. space

17. The name of the note in number 16 is _____.

18. Which hands have the correct finger numbers?
   a. [Hand Image]
   b. [Hand Image]
   c. [Hand Image]

Class Lesson

1. Today we're going to play a little game which may help you learn pitch directions on the piano. I'm going to play short phrases on the piano and you're going to move in the direction which you think the tones are moving. You will listen to the music, and you may also watch my hands. You'll all start off sitting down. If you think the music in the first phrase I play is moving up, you'll stand up. If you think it's staying at the same pitch, you'll stay where you are. If you think it's moving down, you'll stoop down. There are four positions, and they are crouching, sitting, standing, and standing with your hands raised. Move to the next higher position if the music moves up. Move to the next lower position if the music moves down. If you move to the wrong position, you're out, and you must move to the back of the room. The last person in wins.
2. (Play a few practice phrases to demonstrate, and then play the game.)

Lesson Three

Teaching Points

1. The symbol used to identify the letter names of the lower staff is called the bass clef and looks like this: \(\text{\flat}\).

2. The bass clef is also called the F clef because it identifies the line on which it starts as F.

3. The two staves together are called the grand staff.

4. The notes written on the staff with the F clef are located below middle C on the piano.

5. This is a picture of the note F which is below middle C: \(\text{\flat}\).

6. This is middle C, which does not sit in either staff but rests on an added line between the two staves:

7. Lines which are used for notes above or below the staves are called ledger lines.

8. Middle C can be on a ledger line just below the treble staff or on a ledger line just above the bass staff.

9. This is a picture of the C below middle C: \(\text{\#}\).
10. Music is read from left to right.
11. Numbers written by notes indicate which fingers are used to play those notes.
12. The right hand usually plays notes written in the G clef, and the left hand usually plays notes written in the F clef.
13. In addition to having a specific pitch, each tone lasts a specific amount of time.
14. The unit of time in music is called a beat.
15. The steady beat, beat, beat of a drum would compare to what musicians call the metric beat of the music.
16. Notes are written in different ways to show that they last different amounts of time, or beats.
17. The staff is divided by bar lines into units called measures.
18. This is a whole note: O.
19. Usually, a whole note is four beats long.
20. This is a half note: O.
21. Two half notes equal, or last as long as, one whole note.

Class Lesson
1. Does anyone know what this symbol is called? (Draw bass clef.)
2. The bass clef is also called by another name. What do you suppose that is? Why is the bass clef also called the F clef?
3. The two staves together are called the grand staff.

4. Are the notes written on the staff with the F clef located above or below middle C on the piano?

5. Who can draw a picture of the note F which is below middle C? Who would like to play it on the piano?

6. I'm going to draw a note between the two staves. What note do you suppose it is? (Draw middle C below upper staff.)

7. Lines drawn above or below the staves are called ledger lines. (Demonstrate on board.)

8. What note is on this ledger line? (Draw middle C above lower staff.)

9. (Write whole note C in bass clef.) What is the name of this note? Is it above or below middle C? Who can find it on the piano?

10. Would you imagine that we would read music from left to right or from right to left? If this were a piece of music (refer to notes written on board during course of lesson), what would be the first note? Who can point to all the notes in the order in which they should be played?

11. (Refer to example on board and write a 5 above the G in the treble clef.) What do you suppose that number is for?

12. Since the staff with the G clef is used for the higher notes, which hand would usually play the
notes written in this staff? Which hand would play the notes written in the staff with the F clef?

13. Listen to these two tones. (Play two tones on the same pitch but of different duration.) How would you compare them? Every musical tone has two elements, or features. One of these is pitch, and the other is duration, or length. Compare these two tones. (Play two tones of the same duration but of different pitch.)

14. The unit of time in music is called a beat. Can you think of anything we all have which has a beat? Can you think of something which some people carry or wear that has a beat? Who gives the orchestra its beat? Who would like to conduct the beat to "America" while we sing? Let's all clap the beat to "America, the Beautiful".

15. The steady beat you were conducting and clapping is called the metric beat. Who would like to play the metric beat to "Row, Row, Row Your Beat" on this drum while the rest of us sing?

16. In any piece of music, some notes last longer than others. How does a composer tell a musician how long each note should last?

17. I'm going to draw some lines on these staves. Does anyone know what they're called? (Draw in several bar lines.) What do we call the areas between the
bar lines?

18. Does anyone know what type of note this is? (Write whole note in treble clef.)

19. Why do you suppose it's called a whole note? How many beats does it get? How many whole notes are in this passage? (Count four and play first nine measures of "Swanee River").

20. What type of note is this? (Write half note in treble clef.)

21. If a whole note takes up a whole measure, how much of a measure would a half note take up? How many half notes would equal one measure, or one whole note? How many beats would a half note get? How many half notes are there in this passage? (Count four and play the melody of the first nine measures of Haydn's "Surprise Symphony").

(Pass out music books: The Ada Richter Piano Course, Book I. Read and discuss pages 3 and 5 which serve as a review. Explain page 4 which contains a simple, five finger song children can work on at home.)

Lesson Four

Teaching Points

1. This is a quarter note: .
2. Four quarter notes equal, or last as long as, one whole note.

3. A dot beside a note increases the time value of the note by one-half its original value.

4. Rhythm is a word which means many things, but in music it can be considered anything having to do with the duration of the musical sounds.

5. When playing this music each key should be held down until it is time to strike the next one:

   \[ \begin{array}{c}
   \text{\includegraphics[width=0.5\textwidth]{music_note}}
   \end{array} \]

6. The difference in pitch between two tones is called an interval.

7. On the piano the tones produced by playing adjoining white keys form the interval of a second.

8. In written music when one note is on a line and another is in an adjoining space, the tones represented by the notes are a second apart.

9. A solo is a piece performed on only one instrument.

10. Some pieces are solos, and some are written for an entire orchestra.

Programmed Review

1. This is called a ___________.
   a. bass clef  b. treble clef  c. grand staff

2. The bass clef is also called the ___________.
   a. bad clef  b. F clef  c. G clef

3. The bass clef is called the $F$ clef because ____.
a. it's named after Mr. F
b. it did very poorly in school
c. it starts on the F line
4. What is the name of this note?  

5. Is the note in number 4 above or below middle C?
   a. above  b. below

6. What is the name of this note?  

7. What are the names of these two notes?
   a. B and C  b. C and F  c. both middle C

2 8. How many measures long is the music in number 7?

9. What is the name of this note?  

10. Is the note in number 9 above or below middle C?
    a. above  b. below

11. The note in number 9 is a ________.
    a. whole note  b. half note  c. last note

12. A half note equals ________ of a whole note.
    a.  a. 1/2  b. 1/4

13. Which note should be played first?
    a. a. b. c.

14. Music is read from ________.
    a. a. left to right  b. right to left
15. Which note should you play last?

\[ \text{**d**} \]

a. b. c. d.

16. Which hand would usually play this note?  

\[ \text{**f**} \]

a. right hand  b. left hand

17. In number 16 why is there a 5 over the note?

a. It's for people who can't count.

b. The note gets 5 counts.

c. It tells what finger to use.

18. What finger should be used to play the note in number 16?

a. little finger on the left hand

b. thumb on the right hand

c. little finger on the right hand

19. Which note would your thumb play?

\[ \text{**g**} \]

a. b. c.

20. Which note would your middle finger play?

\[ \text{**h**} \]

a. b. c.

21. Which note would the left hand thumb play?

\[ \text{**i**} \]

a. b. c.
Programed Tape - Work Sheet

Example: Tuba Piano Trumpet

(1.) \[ \begin{array}{c|c|c|c} \hline & & & \\ \hline 2 & 4 & 6 \\ & & \end{array} \]

(2.) \[ \begin{array}{c|c|c|c} \hline 1 & 2 & 4 & 6 \\ \hline 2 & 4 & 6 \end{array} \]

(3.) \[ \begin{array}{c|c} \hline & \end{array} \]

(4.) Same Different

"America" "The Star-Spangled Banner"

(5.) \[ \begin{array}{c|c} \hline & \end{array} \]

First Second

(6.) \[ \begin{array}{c|c|c|c} \hline 1 & 2 & 3 \end{array} \]

(7.) \[ \begin{array}{c|c|c|c} \hline 1 & 2 & 3 \end{array} \]

"Farewell Jacques" "The Star-Spangled Banner"

(8.) \[ \begin{array}{c|c|c} \hline & & \end{array} \]

(9.) Airplane Music

A piece played by only one person

Do-re-mi-fa-solo

For a soloist For a soloist

For an orchestra For an orchestra

Programed Tape - Script

Hello, boys and girls. You should all have a pencil and a sheet of paper titled Programed Tape - Work Sheet. Each time I ask a question you'll answer it on your paper. After you've written your answer, I'll give you the correct answer. If your answer is right, put a c,
for correct, by it. If your answer is wrong, put a check by it.

Let me start you off with a very easy question. Find the word \textit{Example} on your paper. After it are the words Tuba, Piano, and Trumpet. Underline one of these words to answer this question. What instrument are you learning to play? (Pause.) Of course, you should have underlined the second answer, Piano. If you did, give yourself a c. If you underlined Tuba or Trumpet, you probably weren't listening and should mark your answer wrong.

(1.) Let's do number one on your paper, which is more difficult. Look at the note after number one. It looks like a half note with the head blackened in. It's called a quarter note. How many quarter notes are in the piece of music in number one? Answer by circling either the two, four, or six. (Pause.) The answer is two.

(2.) You know that a whole note usually gets four beats. You also know that a half note equals one half of a whole note and gets two beats. Now let's see if you can figure out how many beats a quarter note gets. For number two circle one, two, four, or six to show how many beats a quarter note gets. (Pause.) The answer is one. A quarter note is equal to one quarter of a whole note, or one beat. Write your answer to this
question on the line in number two. How many quarter notes are there in this phrase of music? (Count four and play first four measures of "Twinkle, Twinkle, Little Star". Pause.) The answer is twelve.

The question for the third part of two is: How many quarter notes would equal one whole note? Underline either the two, four, or six to show many quarter notes are needed to equal one whole note. (Pause.) The answer is four.

(3.) Look at the quarter note in number three. Ordinarily it would last only one beat. However, it has a dot added to it which adds to its time value. Now here's an important rule for you: A dot beside a note increases the time value of the note by one half its original value. This means that the dot is worth one half of the note it follows. The dot after the quarter note is equal to one half of the quarter note or one half of one. Now let's figure out how much a dotted quarter is worth all together. You know a quarter note gets one beat, so put a small number one on the line under the quarter note. You know the dot is going to add something to the value of the quarter note, so put a plus sign after the one. The dot is worth one half of one or, simply, one half. Write down one half after the plus sign. Now you can see that a dotted quarter note lasts for one beat plus one half a beat. On the
line underneath the first line write down how many beats it gets. (Pause.) The answer is one and one half. On the line between the notes in number three, write the number of dotted quarter notes you hear in this music. (Count three and play the first three measures of the second movement of Beethoven's Piano Sonata, Opus 14, No. 1. Pause.) The answer is two.

Now let's see if you can find out how many beats the dotted half note in number three gets. Write down the value of the half note, then write a plus sign, then find out what the dot is worth. Add that up and write your answer on the second line. (Pause.) Under the half note you should have a two. Under the dot you should have a one, because one half of two equals one. On the second line you should have a three showing that a dotted half note gets three beats. On the last line in number three write the answer to this question. How many dotted half notes are in this music? (Count three and play first eight measures of "Silent Night". Pause.) The answer is four.

(4.) I'm going to play two short phrases of music. They both have tones of the same pitch. For question four underline whether they sound the same or different. (Play \( \frac{3}{4} \) and \( \frac{3}{4} \).) Did those two phrases sound the same or different? (Pause.) Naturally you underlined different. Those two phrases had
different rhythm. Rhythm is a word which means many things, but in music it can be considered anything having to do with the length of the musical sound.

Now I'm going to clap the rhythm to the beginning of either "America" or "The Star Spangled Banner", and you'll underline the one you hear. (Clap first few measures of "The Star Spangled Banner". Pause.) You probably recognized the opening measures of "The Star Spangled Banner".

Here's a song you all know. See if you can recognize it from its rhythm only. Write its name on the line in number four. (Clap "Jingle Bells". Pause.) I'm sure you all recognized "Jingle Bells".

(5.) When playing the music in number five, a pianist should hold each key down for a full four beats and not let it up until it is time to play the next note. I'm going to play the music two different ways. Circle First or Second to show which way is correct. I'll count four beats before each one. (Count four and play .) The second way was correct, because I held each key down for a full four beats.

(6.) The difference in pitch between two tones is called an interval. I'm going to play three pairs of tones. In number six, you underline one, two, or three to show which pair has the widest interval, or the
biggest difference in pitch. Here's number one. (Play a second.) Here's number two. (Play a fourth.) Here's number three. (Play an octave.) Number three had the widest interval. (Play an octave.)

(7.) On the piano when a person plays two white keys which are next to one another, the tones which result form the interval of a second. Let me explain that. I'll play two notes, F and G. (Play.) Those two keys are next to one another on the piano, and the difference in pitch, or the interval between them, is called a second.

In number seven circle one, two, or three to show which of these pairs of tones forms an interval of a second. In other words which pair is produced by playing white keys which are next to each other? Here's one. (Play C,G.) Here's two. (Play C,D.) Here's three. (Play C,F. Pause.) Number two is correct.

Now underline the song in which the first two notes are a second apart. It's either "Frère Jacques", which you may know as "Brother John", or "The Star Spangled Banner". Think of the sounds of the opening two notes in each of these pieces, figure out which one begins with a second, and underline your choice. (Pause.) "Frère Jacques" is correct. The first two notes are a second apart. (Play C,D.) In "The Star Spangled Banner" they're farther apart. (Play C, down to A.)
(8.) In written music, when one note is on a line, and another is in a space next to the line, the tones represented by the notes are a second apart. That's a complicated way of saying that notes which are next to each other on the music represent keys which are next to each other on the piano.

In number eight there are three pairs of notes on your paper. See if you can figure out which pair of notes I play and circle that pair. (Play F,G. Pause.) You should have circled the last pair, F and G, because their sounds are a second apart; and they are next to each other on the music.

(9.) When a person has learned to fly an airplane, he has to take a test in order to get his pilot's license. The most important part of the test is the solo flight. This is when the pilot-to-be has to fly the plane all by himself. He takes off, flies around, and lands the plane without having the instructor or anybody else in the plane with him. Now that you know what a solo flight is, see if you can figure out what solo means in music. Underline the correct answer in number nine. What does solo mean, Airplane Music, A piece played by only one person, or Do re mi fa solo? (Pause.) Just as a solo flight is one flown by only one person, solo in music means a piece performed by only one person. The second answer is correct.
(10.) Some pieces are written for a soloist, while others are written for an entire orchestra. You're going to hear a short selection of music. For your answer to number ten, draw a line under For a soloist or For an orchestra. (Play a few measures of a piano piece. Pause.) That was part of a piano solo, so you should have underlined For a soloist. For the second part of number ten you will again underline For a soloist or For an orchestra. (Play a few measures from an orchestral recording. Pause.) That was part of a piece for an orchestra.

For the last few minutes you're going to listen to two pieces. The first one is a piano solo composed by Robert Schumann over one hundred thirty years ago. Its title is "Arabesque." (Play a recording.) Now you'll hear the conclusion of an orchestral piece written by a Russian composer over eighty years ago, in 1888. Rimsky-Korsakov wrote this music which he called "Scherezade." (Play last six minutes.)

That's the end of this lesson. Please hang up your earphones carefully and quietly.

**Piano Lesson**

1. (Discuss standards and procedures for playing at the piano. These are set by the teacher in accordance with the needs of his particular situation.)
2. (Finger drill, C hand position, three children on each piano.
   a. Right hand: 1-2-3-4-5-4-3-2-1.
   b. Left hand: 5-4-3-2-1-2-3-4-5.
   c. Both hands together.)

3. (Let three or four children take turns in trying to improvise a melody to "Jack and Jill".)

4. (Assign pages 7-9 in Piano Book, pointing out possible difficulties.)

Lesson Five

Class Lesson

1. (Pass out to each child a keyboard on one sheet of paper and a grand staff on another. These two are matched so that the grand staff can be made to fit the keyboard.)

2. (Guide children toward realization that up on the music compares to going to the right on the keyboard. They will see this by turning the grand staff sideways and matching it to the keyboard.)

3. (Have children write in all the letter names on the grand staff.)

Lesson Six

Teaching Points

1. A pianist is playing legato if the music is smooth.
2. When notes are placed one above the other on the music, they are played at the same time.

3. In this music the notes in the treble clef would be played by the right hand, and the notes in the bass clef would be played by the left hand:
   ![Musical Notes]

4. A sign called a rest tells a pianist that one, or both, of his hands should not be playing.

5. This is a whole rest: \(\text{-}\).

6. This is a half rest: \(\text{-}\).

7. A whole rest usually stands for four beats of silence. A half rest usually stands for two beats of silence.

8. Notes with dots under or over them are called **staccato notes**.

9. Staccato notes are not held down for the usual number of beats but should be let up as soon as they are struck.

10. The distance from one key to the next higher or lower key, either black or white, is called a **half step**.

11. Two half steps equal a **whole step**.

12. The interval of a second can be made up of keys which are either a half step or a whole step apart.

13. An interval which is a half step apart is called a **
14. An interval which is a whole step apart is called a major second.

15. When a person takes dictation, he is writing down music which he hears.

**Programmed Review**

Use this music to answer questions 1-16:

1. The arrows are pointing to the _______.
   - a. bar lines  
   - b. whole notes  
   - c. trebles.

2. The distance between the bar lines is called a _______.
   - a. note  
   - b. measure  
   - c. clef

3. How many measures are there in the piece? ___

4. What hand would play the music?
   - a. right hand  
   - b. left hand  
   - c. both hands

5. What finger would play the first note?
   - a. left thumb  
   - b. right thumb  
   - c. little toe

6. What finger would play the last note?
   - a. right thumb  
   - b. right middle finger  
   - c. right little finger

7. The name of the first note is ____

8. How many quarter notes are in the music? ___

9. How many whole notes are in the music? ___

10. How many beats does the first note get? ___

11. How many beats does the second note get? ___

12. How many beats does the dotted half note get? ___
13. The first note _______.
   a. is on a line  b. is tired  c. is in a space

14. The third note _______.
   b. likes hot dogs  b. is on a line  c. is in a space

15. Which note is a staccato note?
   b. first  b. second  c. last

16. Which notes are a second apart?
   b. first and second  b. second and third  c. third and fourth

17. Which type of note gets the most beats?
   c. half note  b. quarter note  c. whole note

18. Which of these gets the fewest beats?
   b. half  b. quarter note  c. whole note

Use this keyboard to answer questions 19-23

19. Which number is pointing to a key for which this note stands? __________

20. Which number is pointing to this note? __________

21. Which number is pointing to this note? __________

22. Which number is pointing to this note? __________

23. Which number is pointing to this note? __________
Programmed Tape - Work Sheet

(1.) First  Second

(2.)

(3.) Yes  No
Right hand  Left hand
Yes  No

(4.) Bass clef
Treble clef

(5.) Hangs from the line
Sits on the line

(6.) Hangs from the line
Is more tired
Sits on the line

(7.)

(8.) First  Third  Last

(9.) First  Second

(10.) 1  2  3  1  2  3
       1  2  3
       6  12  15

(11.) 1  2  3
       1  2  3
(12.) \[ \begin{array}{c} \text{a} \quad \text{b} \\ \text{a} \quad \text{b} \end{array} \] Both a and b

(13.) \[ \begin{array}{c} \text{a} \quad \text{b} \\ \text{a} \quad \text{b} \end{array} \] Both a and b

(14.) \[ \begin{array}{c} \text{a} \quad \text{b} \quad \text{c} \\ \text{a} \quad \text{b} \quad \text{c} \end{array} \] a b c

(15.) Playing the piano
Writing down music which he hears
Stealing somebody's music

(16.)

a. 
\[ \begin{array}{c} \text{a} \quad \text{b} \quad \text{c} \\ \text{a} \quad \text{b} \quad \text{c} \end{array} \]

b. 
\[ \begin{array}{c} \text{a} \quad \text{b} \quad \text{c} \\ \text{a} \quad \text{b} \quad \text{c} \end{array} \]

c. 
\[ \begin{array}{c} \text{a} \quad \text{b} \quad \text{c} \\ \text{a} \quad \text{b} \quad \text{c} \end{array} \]

d. 
\[ \begin{array}{c} \text{a} \quad \text{b} \quad \text{c} \\ \text{a} \quad \text{b} \quad \text{c} \end{array} \]

Programed Tape - Script

(1.) Hello again, boys and girls. Let's start right in by listening to this music. (Play legato phrase.) The pianist was playing smoothly and evenly. This manner of playing is called legato. You're going to hear two short pieces of music. One will be played legato, with each key held down until the next key is struck. The other piece will not be legato. After number one on your paper circle the word First or Second to tell which selection is played legato, or smoothly. Here's the first. (Play short staccato piece.) Here's the second. (Play short legato piece.) Put a c for correct if you circled
Second, because the second short piece was played smoothly and evenly, or legato.

(2.) When notes are placed one above the other on the music, they are played at the same time. Draw a circle around the two notes in the music after number two which would be played at the same time. (Pause.) You should have drawn a circle around the two whole notes at the end of the piece. Since one note is on top of the other, they are played at the same time.

(3.) Look at the music in number three. Circle Yes or No to answer this question: Would the first note in the treble staff be played at the same time as the first note in the bass staff? I'll repeat that. Would the first note in the treble staff be played at the same time as the first note in the bass staff? (Pause.) The answer is yes, the first notes in both staves are played at the same time. In fact, each note in the treble staff is directly above a note in the bass staff and would therefore be played together with that note.

Under the words Yes and No you can see the phrases Right hand and Left hand. Circle the hand which would play notes written in the staff with the bass clef. (Pause.) You should have drawn a circle around Left hand, because it plays the notes written in the bass staff.

Now circle Yes or No. Would the right hand play
the notes in the staff with the treble clef? (Pause.)
The answer is yes.

(4.) A sign called a rest is used to tell when no music
should sound. Sometimes only one hand is given a rest,
and other times both hands are given rests at the same
time. In the music in number four, which staff should
have a rest written in? Circle Bass clef or Treble clef.
The staff with the bass clef should have a rest written
in since the left hand should be silent.

(5.) The little box-like figure in the staff after
number five is a whole rest. Look at it and draw a
circle around the phrase which tells whether the whole
rest Hangs from the line or Sits on the line. (Pause.)
You should have circled Hangs from the line since that
is certainly what a whole rest does.

(6.) After number six you see a picture of a half rest.
Circle the phrase which correctly completes this state-
ment. A half rest looks different than a whole rest
because it Hangs from the line, Is more tired, Sits
on the line. (Pause.) The correct answer is Sits on
the line. A half rest looks like a hat, which is easy
to remember since both hat and half start with the same
two letters - ha.

(7.) When a whole note receives four beats, a whole rest
stands for four beats of silence. When a half note
receives two beats, a half rest stands for two beats of
silence. In number seven you can see two staves with rests in them. Underneath each one write the number of beats of silence the rest would usually get. (Pause.) Underneath the first staff you should have written a two since it is a half rest. Underneath the second you should have a four since it is a whole rest.

(8.) Notes with dots over or under them are called **staccato** notes. Which of the notes in number eight is a staccato note? Circle First, Third, or Last. (Pause.) First is the right answer. It is a staccato note, because it has a dot over it.

(9.) Staccato notes are not held down for the entire beat, but should be let up as soon as they are struck.

For the ninth question I'm going to play two musical excerpts. In one of them I will play the quarter notes *legato*, or smoothly. In the other, I will play staccato notes, which means I will let go of each key quickly. Circle First or Second to tell which piece has staccato notes. (Play \[\text{\begin{tikzpicture} \node at (0,0) \{\}; \end{tikzpicture}}\], legato and staccato. Pause.) You should have circled Second.

(10.) Listen to these pairs of tones. (Play several pairs of half steps.) All of those pairs of tones were produced by pressing keys which are next to each other on the piano. They were all half steps. Circle one, two, or three to identify the half step in these pairs of tones. (Play octave, fifth, and half step.) You
should have circled three, since the third pair of tones formed a half step. On the piano the distance from one key to the next higher or lower key, either black or white, is called a half step. In the second part of number ten you see a picture of part of a keyboard.

The arrow is pointing to a C. Look at the D which is just to the right of that C. How many half steps is it from C to D? Remember that a half step is the distance from one key to the next higher or lower key, black or white. Circle one, two, or three to tell how many half steps it is from C to D. (Pause.) You should have circled two. From C to the black key between C and D is a half step, and from the black key to D is another half step.

Now point to the B next to the C with the arrow. You should be pointing to the white key just to the left of C. How many half steps is it from C down to B? Circle one, two, or three. (Pause.) You should have circled one. There are no black keys between C and B, so it is just one half step from one key to the other.

For the last part of number ten, count the half steps from the C with the arrow to the next C to the right. Remember to count the black keys, too. Count one for the first black key to the right of C. Then count the rest of the half steps all the way up to the next C and circle six, twelve, or fifteen. (Pause.)
The answer is twelve. If you answered thirteen, you counted C twice.

(11.) Two half steps equal one whole step. Look at the keyboard in number ten again. Remember, it was two half steps from C to D. How many whole steps would this be? Circle one, two, or three. (Pause.) The answer is one. Now, how many whole steps would it be from C up to E? Circle one, two, or three. (Pause.) The answer is two. The distance from C up to E is either two whole steps or four half steps.

(12.) The interval of a second can be made up of keys which are either a half step apart or a whole step apart. In number twelve which set of arrows is pointing to keys which are a second apart? Circle a, b, or Both a and b. (Pause.) Both a and b are pointing to keys which are a second apart. In a the distance is a half step. In b the distance is a whole step.

(13.) An interval which is a half step apart is called a minor second. Look at the keyboard in number twelve again. Which set of arrows is pointing to keys which are a minor second apart? Remember, a minor second is an interval which is a half step apart. Circle a, b, or Both a and b. (Pause.) The answer is a.

(14.) An interval made up of keys which are a whole step apart is called a major second. Which set of arrows in number fourteen is pointing at a major second?
Circle a, b, or c. (Pause.) B is correct. The interval is two half steps, or one whole step, which is a major second. Which set of arrows is pointing to a minor second? Circle a, b, or c. (Pause.) The answer is c which represents an interval of only half a step.

(15.) When a secretary takes dictation she is writing down what somebody is saying. For number fifteen see if you can figure out what dictation is in music. Complete this statement by underlining the correct ending. In music when a person takes dictation he is Playing the piano, Writing down music which he hears, Stealing somebody's music. (Pause.) The answer is Writing down music which he hears.

(16.) Let's practice recognizing up and down before we go on to actual dictation. I'm going to play a phrase of music which moves either up or down by seconds. Circle the staff in number sixteen-a which has this phrase. (Play \[ \text{music symbol} \].) I'll play it again. (Play. Pause.) You should have circled the second one. If you listened carefully, you heard that the music moved up by seconds. You should also have noticed that the notes in the second staff go up as well.

I'm going to play another phrase. In number sixteen-b circle the staff which has this phrase. (Play \[ \text{music symbol} \].) Here it is again. (Play. Pause.)
If you circled the third staff, you heard and saw that the music went up and then down.

Now you're going to try a little dictation. Look at the staff in number sixteen-c. I'm going to play a short phrase of music, and you're going to write it down. The first note is already written for you, a half note F. Let me give you some more clues. All the notes will be half notes. No note is more than a major second higher or lower than the note in front of it. Remember, the first note is done for you. I'll play the phrase several times while you write it down.

(Play \( \begin{array}{c} \text{rest} \\ \text{rest} \\ \text{half note} \end{array} \)) Pause.) Here it is again.

(Play. Pause.) Here's the last time. (Play. Pause.) Now the monitor will let down chart number one, and you can check your work. (Pause.)

Now that you have the idea, let's try some more dictation. Look at the staff in number sixteen-d. Again the first note is given to you, and again each note will be a half note. This time why don't you try making a small mark where you think each note goes, and then fill in the half notes when you have all the marks finished. Here we go. (Play \( \begin{array}{c} \text{rest} \\ \text{rest} \\ \text{half note} \end{array} \)) Pause.) Here it is again. (Play. Pause.) And here's the last time. (Play. Pause.) Now the monitor will let down chart number two and you can check your work again. (Pause.)
That's the end of this lesson. The monitor will cover the charts back up while you take off your earphones. Have a nice day.

Piano Lesson

1. (Have each child play one of the assigned songs. Advanced students can play a piece on which they've been working.)

2. (Teach children the C scale, one voice only. Have them use both hands to play one octave.)

3. (Improvising:
   a. Children match pitch and rhythm to their own names.
   b. One child plays low C and G to form ostinato bass over which another child improvises melody on CDEFG.)

4. (Assign pages 10-13, pointing out possible difficulties.)

Lesson Seven

Teaching Points

1. A beat which is stressed, or played louder than the beats around it, is called an accented beat.

2. The first beat of each measure is usually accented.

3. A meter signature at the beginning of a piece of music tells how many beats there should be in each measure.
4. A meter signature is two numbers written just to the right of the clefs.

Class Lesson

1. I'm going to play a series of chords on the piano. Clap each time you hear a chord. (Play.) Now tell me what I'm doing differently. (Start accenting to produce duple or triple meter.) A loud beat is called an accented beat. Now, instead of clapping, say "one" each time you hear an accented beat. (Play.) See if you can count the number of beats between the accents.

2. (Refer to staves on board.) Pretend you want to write the music I was just playing. What would you use to separate the accented patterns from each other on the staves? How many beats would each measure get in this music? (Play duple time.)

3. What does a composer write at the beginning of a piece of music which tells how many beats there should be in each measure? (Encourage use of meter signature rather than time signature.)

4. Who can write in a meter signature of four four on the board?

Lesson Eight

Teaching Points

1. This is a quarter rest: \( \text{quarter rest} \).
2. These two notes stand for tones which are played together: \( \text{\textit{\textbf{\textit{\textbullet}}} \text{\textit{\textbf{\textbullet}}}} \).

3. When three or more tones are played together, the sound which results is called a **chord**.

4. The bottom number in the meter signature tells what type of note gets one beat.

5. When the bottom number is 4, it represents a quarter note.

6. When the bottom number is 2, it represents a half note.

7. Sometimes the sign \( \text{\textbf{C}} \) is substituted for the meter signature of \( \frac{4}{4} \).

8. This symbol is called a sharp: \( \# \).

9. A sharp in front of a note tells a pianist to play a key which is a half step higher than the written note.

10. An octave on the keyboard is the distance from one key to the next higher or lower key of the same name.

11. A **major scale** consists of a series of rising tones which move by half or whole steps in a pattern covering an octave.

**Programmed Review**

Use this music to answer questions 1-12:
3 1. How many measures are in the music? __

2. In which measure do the notes go up?
   a. first  b. second  c. third

3. In which measure do the notes go down?
   b  a. first  b. second  c. third

4. How many beats are in each measure? __

5. What finger should play the first note in the second measure?
   b  a. right thumb  b. left thumb  c. little finger

6. Which measures have whole rests?
   c  a. 1 and 3  b. 2 and 3  c. 1 and 2

7. For how many beats should the left hand rest at the beginning? __

8. How many times do the left and right hands play together?
   a  a. once  b. twice  c. three times

9. Which measure would be played legato?
   a  a. first  b. second  c. third

10. Which measure has staccato notes?
    b  a. first  b. second  c. third

11. Do the right and left hands rest together in the last measure?
    a  a. Yes  b. No

12. For how many beats do the right and left hands rest together? __
Use this keyboard for questions 13-19:

1. 13. Which arrow is pointing to an A? __
3. 14. Which arrow is pointing to an F? __
2. 15. Which arrow is pointing to a D? __
4. 16. Which arrow is pointing to a G? __
17. Which set of arrows is pointing to an interval of a minor second? __
18. Which set of arrows is pointing to an interval of a major second? __
19. Look at the arrows marked a. How many half steps separate the keys to which they are pointing? __
4. __
2. How many whole steps separate them? __

Programed Tape - Work Sheet

(1.) \[ \text{Separately} \]
(2.) \[ \text{Together} \]
(3.) \[ \text{Staccato} \]

(4.)
Here we go again. Listen carefully so you can answer every question correctly.

(1.) The sign after number one is a quarter rest. How many quarter rests do you see in the music in number one? Circle one, three, or five. (Pause.) The answer is three. Now circle one, three, or four to show how many beats a quarter rest would usually get. (Pause.) Put a c for correct if you circled one.
(2.) Look at the two notes in number two. Underline the answer which makes the most sense. How should the two notes be played, Separately, Together, or Staccato?
(Pause.) Together is the correct answer. The notes are at the same place on the music and should be played at the same time.

(3.) When three or more tones are played together, the sound which results is called a chord. Circle the chord in the music in number three. (Pause.) You should have circled the half notes, the two in the treble clef and the one in the bass clef. If you didn't circle the half note in the bass clef, you forgot that notes which are above and below one another are sounded at the same time. I'll play the chord so you can hear how it sounds. (Play.)

(4.) The bottom number in the meter signature tells what kind of note gets one beat. To answer number four, draw a circle around the number which helps you find out what kind of note gets one beat. (Pause.) You should have circled the four.

(5.) When the bottom number in the meter signature is four, it stands for a quarter note. Circle the meter signature in number five which tells you a quarter note gets one beat. (Pause.) The last one, two four, is right, because the bottom number is four, standing for quarter note. In other words, the four says that a.
quarter note gets one beat.

(6.) When the bottom number in the meter signature is 2, it represents a half-note. So far you've had questions that weren't very difficult. If you've gotten them all right, wiggle your eyebrows. Now I'm going to give you a tough question. In the middle staff in number five, the one with the meter signature of two two, how many beats does each half note get? Write your answer on the line after number six. (Pause.) If you wrote one, you're very smart indeed. The bottom number in the meter signature is two, which stands for half note and tells you that a half note gets one count.

(7.) The symbol in number seven which looks like a big C is sometimes used as a substitute for the meter signature of four four. Look at the three staves in number seven and circle the meter signature which could be replaced by the sign which looks like a C. (Pause.) You should have circled the four four.

(8.) The symbol after number eight which looks like the beginning of a tic tac toe game is called a sharp. In the staff in number eight circle the sharp and the note it is in front of. (Pause.) The sharp is in front of the last note. The name of the last note would be F, but with the sharp added it is called F-sharp. F-sharp is correctly written after the music in number eight.

(9.) A sharp which is in front of a note and on the
same line or space as the note tells a pianist to play a key which is a half step higher than the written note. In other words, a sharp tells you to play the next key to the right, either black or white. Look at the first note after number nine. Write the name of the note on the line underneath it. (Pause.) You should have written an F with a sharp after it. Now look at the keyboard in number nine. Each number is pointing to a different key. See if you can figure out which key is F-sharp and circle the number which identifies that key. (Pause.) You should have circled the five, which is pointing to the black key to the right of F. That key is called F-sharp.

Now look at the note after the keyboard in number nine. Write the name of the note on the line underneath it. (Pause.) You should have written a C with a sharp after it. Now look at the keyboard again, and see if you can determine which key is C-sharp and circle the number which identifies that key. (Pause.) You should have circled the two, which is pointing to the black key to the right of C. That key is called C-sharp. (Pause.) Listen to this music. (Play opening few measures of "Over the Rainbow"). That piece starts with an interval called an octave. Listen to the octave again. (Play the octave.) An octave is the distance from one key to the next higher or lower key of the same name.
For instance, from one F to the next higher or lower F is the interval of an octave. In number ten circle one, two, or three to show which set of arrows is pointing to an octave. (Pause.) Number three is correct. Both arrows are pointing to D's. From one D to the other is an octave. Let's find out how good your ears are today. I'm going to play three intervals, and you circle one, two, or three to show which one is an octave. Here's one. (Play a major second, one note at a time.) Here's two. (Play an octave.) Here's three. (Play a fifth. Pause.) Number two was an octave. Both keys were named C. Listen again to how they sound alike, the only difference being that one is higher in pitch than the other. (Play an octave.)

(11.) In your last piano lesson you learned to play a C major scale. It covered an octave. It went up, and it moved by half steps and whole steps. Any major scale consists of a series of rising tones which move by half or whole steps in a pattern which covers an octave. I'm going to play four phrases of music. In number eleven circle the one which you think is a major scale. Here's one. (Play \[\text{C Major Scale} \].) Here's two. (Play \[\text{C Major Scale} \].) Here's three. (Play a major scale.) And here's four. (Play squeaks on the violin. Pause.) Number three is correct. Number one didn't cover an octave, number two skipped all around, and number four was a mess.
Now it's dictation time. The last time you took dictation you only had to write down half notes. Today you're going to write half notes and quarter notes.

Look at the first staff in number twelve. As you can see, the first note is already done for you. There is no meter signature, and there are no bar lines, so you won't have to worry about measures. The first note is F, and all the notes I play will be that same F. All you have to do is write the correct number of half and quarter notes. I'll play the music three times. (Play three times. Pause.) The monitor will let down chart number one, and you can correct your work. (Pause.)

The second one is very similar to the first. All the notes are F's, and they're either quarter notes or half notes. You might want to draw little lines under the staff to help you go faster. Draw a long line for each half note and a short line for each quarter note. The lines under the first staff show what the first example looks like if you use this shorthand. Now here's the music for the second staff. The first note is already done for you. (Play three times. Pause.) Let's see how you did. The monitor will let down chart number two so you can correct your work. (Pause.)

The last one's going to be quite difficult. It
will have only quarter notes and half notes, but the music will move up and down. You'll be able to go faster if you first put long and short lines by the correct lines and spaces, and then fill in the complete notes. I'll play this one four times. (Play \[ \text{music} \] four times. Pause.) The monitor will let down chart number three. (Pause.)

That's the end of this lesson.

**Piano Lesson**

1. (Have each child play one of the assigned songs. Advanced students play a piece on which they've been working.)

2. (Teach children the G scale.)

3. (Improvising: Play two or three very simple examples of "question" and "answer" phrases, i.e.,

question: \[ \text{music} \] , answer: \[ \text{music} \].

Have children improvise short answers to questions played by teacher.)

4. (Assign pages 14-17, pointing out possible difficulties.)

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**Lesson Nine**

**Class Lesson**

1. (Page 19 in Piano Book:

a. Have children identify symbols at top of page.)
These serve as a review of different musical signs presented to this point.

b. Have children identify notes along with note and rest values on remainder of page.

2. (Echo clapping:

a. Clap brief rhythmic phrases which children imitate, as a group and individually.

b. Have one child improvise a brief rhythmic pattern and pick another child to imitate it.)

3. (Combining rhythm and the metric beat:

a. Have one child clap the rhythm to "Swanee River" while another child marches the metric beat.

b. Let children try to clap the rhythm and march the metric beat simultaneously. Do this for "Swanee River" and "Home on the Range".)

Lesson Ten

Teaching Points

1. A curved line connecting two notes which are of the same pitch is called a tie.

2. When a tie connects two notes, the notes are sounded as one long tone.

3. A curved line connecting two or more notes on different lines or spaces is called a slur.

4. A slur directs a pianist to play legato.

5. The last note which is under or over a slur should
be played a little shorter and a little softer than the other notes which are under or over the slur.

6. Moving from the bottom to the top of an octave, a major scale follows this pattern: Whole step, whole step, half step, whole step, whole step, whole step, half step.

7. A concerto is a composition for a solo player and an orchestra teamed together.

Programmed Review

2 1. How many chords are there in the music above? __

3 2. How many notes are in each chord? __

4 3. What is the meter signature? __

4 4. How many beats are in each measure? __

5. What type of note gets one beat?
a a. quarter  b. half  c. whole

E 6. What is the name of the second note? __

G 7. What is the name of the third note? __

F 8. What is the name of the fourth note? __

9. In the music above, what number should be in the top of the meter signature? __

3 10. How many beats does the last note get?

11. The next to the last measure is not complete.
Which symbol could complete the measure?

c. \( \uparrow \)

Use this keyboard to answer the rest of the questions:

6. Which arrow is pointing to this note? 

7. Which arrow is pointing to this note? 

2. Which arrow is pointing to this note? 

3. Which arrow is pointing to this note? 

16. Which arrows are pointing to an octave?

b. 1 and 8  c. 5 and 10

17. Which arrows are pointing to an octave?

c. 2 and 7  b. 1 and 4  c. 3 and 10

18. Which arrows are pointing to a major second?

b. 1 and 2  c. 5 and 6

19. Which arrows are pointing to a minor second?

a. 5 and 6  b. 7 and 8  c. 8 and 10

20. What is the distance from arrow 6 to arrow 8?

c. one whole step  b. two half steps  c. two whole steps

Programed Tape - Work Sheet

(1.)
(2.)

(3.)

(4.)

(5.)

(6.)

Whole, whole, half, ___

5-6 6-7 7-8

(6a.)

(6b.)

(7.) Violin Piano Tuba

(8.)

(9.)

(10.)

(11.)
(1.) Here we go with lesson ten. In number one look at the staff which has two notes. The curved line connecting the two notes is called a tie. A tie connects two notes which are of the same pitch. How many ties do you see in the phrase written in the second staff of number one? Write your answer on the line underneath that staff. (Pause.) The answer is two.

(2.) When a tie connects two notes, the notes are sounded as one long tone. The second tone is connected to the first and is held for its usual number of beats. The sound which results is one tone which lasts as long as the two notes put together.

Look at the music in number two. I'm going to play three phrases of music. Circle one, two, or three to show which one sounds the way the music is written.

I'll count four before each one. Here's number one. (Count four and play \[ \text{\textcopyright} \] .) Here's two. (Count four and play \[ \text{\textcopyright} \] .) And here's three. (Count four and play \[ \text{\textcopyright} \]. Pause.) The third time I played what the music said to play. The two notes are connected by a tie on the music, and the sound they represent is one long tone. On the line in number two put the number of beats that that long tone should get. In other words, how many beats do the two whole notes connected by a tie get? (Pause.) The answer is eight. The tone lasts
four plus four, or eight, beats. That was a tough one.
If you got it right, pinch your nose.

(3.) You just learned that a curved line connecting two
notes of the same pitch is called a tie. A curved line
connecting two or more notes which are of different
pitches is called a slur. In number three, circle the
two notes which are connected by a slur. In other words,
circle the two notes which have different letter names
and are connected by a curved line. (Pause.) You
were listening carefully if you circled the first two
notes. You know they are connected by a slur because
they are in different spaces. Since the last two notes
are on the same line, the line connecting them is a tie.

(4.) A slur directs a pianist to play legato, or
smoothly. Look at the music in number four. The five
notes are connected by a slur which means they should
be played legato. I'll play them three times, and you
circle one, two, or three to show which time I play
them correctly. (Play \!
\!
\!
\!
\!
.)

Number two was correctly played since all the notes
were legato.

Now let's see if you understand both slurs and
ties. Look carefully at the second staff in number
four. One of the curved lines is a tie and one is a
slur. You decide which is which, and circle one, two,
or three to show which time I play the music correctly.
Number three is correct. I played the first two notes smoothly since they are connected by a slur. I played the last two quarter notes as though they were one note two beats long since they are connected by a tie.

(5.) The last note covered by a slur should be played a little shorter and a little softer than the other notes under or over the slur. I'm going to play the notes in number five two ways. Circle one or two to show which time I play the last note a little shorter and softer than the others. Here's one. (Play \(\text{correctly.}\)) Here's two. (Play the last note as long and as loudly as the others.) Number one was correctly played.

(6.) As it moves up, a major scale follows a pattern of whole and half steps. You're going to try to discover this pattern. Look at the keyboard in number six. The arrows numbered one through eight are pointing to a C major scale. Is it a half step or a whole step from one to two? It's a whole step, and the answer is already written down for you. I hope you remember that a whole step equals two half steps. Now, is it a half step or a whole step from two to three? It's a whole step, and again the answer is written down for you. How far is it from three to four? It's only a half step, and that is the last answer which is done.
for you. See if you can fill in the rest of the blanks.

I'll give you one minute. (Pause.) Now I will read the whole pattern, starting with the ones that were already written. You should have: whole step, whole step, half step, whole step, whole step, whole step, half step. That's the pattern for any major scale.

Now you're going to apply that pattern to a G major scale. Look at the three keyboards in number six-a. Each set of arrows starts and ends on a G, but only one set of arrows is pointing to a G major scale. Use the pattern of whole and half steps to figure out which keyboard has arrows pointing to a G major scale. Circle it when you find it. I'll give you a minute again. (Pause.) The last one is the G major scale.

Now for a really difficult question. Which of the three keyboards in number six-b has a set of arrows pointing to an F-sharp major scale? Use the pattern, work carefully, and then circle the F-sharp major scale. (Pause.) The middle one is an F-sharp major scale. I'll bet a lot of you missed that one. If you did, curl your lip.

(7.) The other day you learned that some music is played by only one person, called a soloist, and that some music is written for an entire orchestra. Today you're going to listen to a composition written for a soloist and an orchestra teamed together. This type of
composition is called a concerto. In a concerto the soloist plays by himself part of the time, the orchestra plays by itself part of the time, and sometimes the orchestra and the soloist play together. You're going to hear the last movement of a concerto written nearly 200 years ago by Wolfgang Mozart. In number seven circle the instrument the soloist is playing in this concerto, the Violin, Piano, or Tuba. Listen and then circle your answer. (Play third movement, Mozart Piano Concerto No. 20, K. 466.) You should have circled piano, since that was from Mozart's 20th Piano Concerto in D minor.

(8.) It's time for a little review of quarter, half, and whole notes. In number eight circle the music which I play. (Count three and play \( \text{quarter notes} \).)

Here it is again. (Play. Pause.) The first one is the one I played. You got it right if you remembered that a half note gets two beats and a quarter note gets one. I'll play it again as I count. (Play and count simultaneously.)

(9.) In number nine circle the music which I play. (Count four and play \( \text{quarter notes} \).) I'll play it again. (Play. Pause.) This time the second one was correct. I'll play it again as I count. (Play and count simultaneously.)
(10.) In number ten you can see the bottom number in a meter signature. The four tells you that a quarter note gets one beat. I'm going to play a series of quarter notes. If you listen to the accents you'll be able to figure out what number goes on top of the meter signature. Write in the number. (Play triple time with exaggerated accents on first beat. Pause.) You should have written in a three since the first of each three beats was accented. I'll play it and count at the same time. (Play and count simultaneously.)

Now fill in the correct number in the second staff in number ten. See if you can tell how many beats would be in each measure in this music. (Play quadruple time with exaggerated accents on first beats. Pause.) You should have written in a four. I'll play it and count at the same time. (Play and count simultaneously.)

This time fill in the correct number in the third staff in number ten. See if you can tell how many beats would be in each measure in this music. (Play duplet time with exaggerated accents on first beat. Pause.) You should have written in a two. I'll play and count that music at the same time. (Play and count simultaneously.)

(11.) We have time for just one dictation exercise today. If you'll look at number eleven, you'll see
that the music I play will be three measures long. All
the notes are in the same space as the first note, which
is already done for you. The meter signature is four
four. I'll play the music three times, while you write
it down. (Play \[\text{music notation}\] three times. Pause.)
The monitor will let the chart down, and as soon you've
corrected your work this lesson is finished.

Piano Lesson

1. (Have each child play one of the assigned songs.
   Advanced students play a piece on which they've
   been working.)

2. (Play melody to "Do, a Deer", letting a student
   attempt a harmonic accompaniment. Let two or
   three children try harmonizing and then explain that
   they can try this on their own when they are
   practicing.)

3. (Demonstrate "Joy to the World" in key of C and then
   let one or two students try to play the song.
   Explain relationship between the song and the C
   major scale if students don't notice it. Ask if any
   child can play the song starting on G instead of C.)

4. (Assign pages 13, 21, and 22, pointing out possible
difficulties.)

Lesson Eleven

Teaching Points
1. The rewriting or the performance of a composition at another pitch is called **transposition**.

2. Any piece can be transposed to any pitch.

**Class Lesson**

1. (Discuss page 20, which is titled "Moving Day" and describes a new hand position.)
   
   (Write the word **transposition** on board.) How is this word pronounced and what does it mean? (Give definition if necessary.)

2. Is this statement true or false? Any piece can be transposed to any other pitch. (Have children vote.)
   
   Name a song we all know, and I'll play it in the key of C. (Play familiar song in C and then play it in any other keys which children select.) This piece, and any other piece, can be transposed into any key. Now I'm going to give you a chance to transpose. Who would like to play the beginning of "Frère Jacques", starting on C? (Refer to black board keyboard to show what each child is playing.)
   
   Now who would like to play it starting on G? How many half or whole steps is it from the first to second key? How many half or whole steps is it from the second to third key? Who wants to play the beginning of "Frère Jacques", starting on D and remembering the whole step step pattern? (Have children transpose beginning of "Frère Jacques"
Lesson Twelve

Teaching Points

1. This symbol is called a flat: ♭.

2. A flat in front of a note tells a pianist to play a key which is a half step lower than the written note.

3. Sharps which appear on the F lines in both staves between the clef and the meter signature tell the pianist to play all F's which are in the piece as F-sharps.

4. Flats which appear on the B lines in both staves between the clef and the meter signature tell the pianist to play all B's which are in the piece as B-flats.

5. The sharps or flats which appear between the clef and the meter signature are called the key signature.

6. This sign is called a fermata: ︵.

7. A fermata over a note tells a pianist to pause, or hold the note longer than he ordinarily would.

Programmed Review

middle C

\[
\begin{array}{c}\text{middle C}\end{array}
\]
1. Which hand plays first?
   a. right  b. left  c. both
2. Which hand plays last?
   b. right  b. left  c. both
3. In which measure do both hands play together?
   b. first  b. second  c. fourth
4. How many half rests are there in the piece?
5. How many whole rests are there in the piece?
6. How many beats does each measure get?
7. How many beats does each whole rest get?
8. In what direction do the right hand notes move?
   a. up  b. down  c. sideways
9. In what direction do the left hand notes move?
   b. up  b. down  c. sideways
10. Which hand plays notes connected by a tie?
    a. right  b. left  c. both
11. Which hand has a curved line which is a slur?
    b. right  b. left  c. both
12. What does the tie over the two notes in the top staff tell a pianist to do?
    a. Play the notes twice as loudly.
    b. Play the two notes as one long note.
    c. Play the second note more slowly.
13. How many beats would the two notes connected by the tie get when they are played as one long note?
14. How many notes are covered by the slur?
15. Which note covered by the slur should be played more softly and slowly than the others?
   a. first  b. second  c. last

   Use the music and then the keyboard to answer these questions:

16. Which arrow is pointing to the first note in the music?
   d  a. 1  b. 2  c. 5  d. 7

17. Which arrow is pointing to the last note which the right hand plays?
   d  a. 5  b. 7  c. 10  d. 11

18. Which arrow is pointing to the next to the last note of the piece?
   c  a. 1  b. 3  c. 4  d. 5

19. Which arrow is pointing to the last note?
   b  a. 1  b. 2  c. 3  d. 7

20. Which is the pattern for a major scale?
   b  b. Whole step, whole step, half step, whole step, whole step, whole step, whole step, half step.

Programmed Tape - Work Sheet
(1.) b  b  b  b  b  b

(2.) Play a key which is a whole step higher. b  b  b  b  b  b  b
   Play a key which is a half step lower. b  b  b  b  b  b  b  b
   Go jump in a lake.
(1.) Hello, boys and girls. The first thing you're going to learn today is a new sign. The sign which is after number one and looks like a $\flat$ is called a flat. How many flats do you see in the music in number one? Write your answer on the line under the music. (Pause.) The answer is three.

(2.) A flat is similar to a sharp, only it tells the pianist to go in the opposite direction. You probably remember that a sharp in front of a note tells a pianist to play a key which is a half step higher than the written note. Let's see if you can figure out what a flat does. Answer question two by under-
lining the phrase which correctly completes this statement. A flat in front of a note tells a pianist to:

Play a key which is a whole step higher, Play a key which is a whole step lower, Go jump in a lake. (Pause.)

Here's the answer. A flat tells a pianist to play a key which is a half step lower than the written note.

In the second part of question two, you see a note with a flat in front of it, and you see a keyboard. Decide what the name of the note is and circle the number of the arrow which is pointing to it on the keyboard. (Pause.) Three is correct. The name of the note is B-flat, and on the piano B-flat is the black key below, or to the left of, b.

(3.) Look at the grand staff right after number three. Something new has been added. In each staff there is a sharp between the clef and the meter signature. The lines on which the sharps are sitting both have the same letter name. Write that letter name on the line under the staff. (Pause.) Both sharps are on an F line. Sharps which appear on the F lines in both staffs between the clef and the meter signature tell the pianist to play all F's which are in the piece as F-sharps. In other words, every F in the piece will automatically be an F-sharp, even though it doesn't have a sharp directly in front of it. In number three you can see three grand staves marked a, b, and c. Circle the staff which has a note that looks like an F but which is
really an F-sharp. (Pause.) You should have circled the grand staff marked c. The third note in the staff with the treble clef is an F. The sharp on the F line at the beginning of the piece makes the F in the piece an F-sharp. The grand staff marked a is wrong since it has no note named F in the music, even though there is a sharp on the F line at the beginning. The grand staff marked b has a note with a sharp in front of it, but it's C-sharp instead of F sharp. The F's in that staff would not be sharpened since there is no sharp at the beginning of the music.

(4.) Flats which appear on the B lines in both staves between the clef and the meter signature tell the pianist to play all B's which are in the piece as B-flats. Every B in the piece will automatically be a B-flat even though it doesn't have a flat directly in front of it. In number four, circle the grand staff which has a note called B-flat. (Pause.) You should have circled the first staff. It has a B which is really a B-flat because there is a flat on the B line at the beginning of the piece. If you missed that one, you should bite your finger.

(5.) The sharps or flats which appear between the clef and the meter signature are called the key signature. Look at the staff right after number five. Does the key signature have a treble clef, a flat, or three-four? Circle your answer. (Pause.) The answer is a flat.
In the last part of number five you see three staves. Circle the key signature which has the most sharps or flats. Be careful to circle only the key signature. (Pause.) You should have circled the four sharps in the last staff.

(6.) The sign after number six is called a fermata. How many fermatas do you see in the music in number six? Write your answer on the line. (Pause.) There are two fermatas in the music.

(7.) A fermata over a note tells a pianist to pause, or hold the note longer than he ordinarily would. Look at the music in number seven. It has a fermata over the whole note in the second measure. The fermata tells a pianist to hold that note for more than its usual four beats. Listen carefully to see if you can tell which time I play it correctly. I'll play the music three times, and you circle First, Second, or Third. Here's the first. (Play, holding the whole note for only one beat.) Here's the second. (Play, holding the whole note for six beats.) Here's the third. (Play, holding the whole note for two beats. Pause.) The second time was correct. Since the whole note had a fermata over it, I held it for longer than four beats.

(8.) The other day you learned the word transposition. You found out that it means the rewriting or the performance of a composition at another pitch. Today
you're going to transpose the beginning of "Frère Jacques" to another pitch. In the first staff in number six you can see the first four measures of the song starting on C. I'll play them. (Play.) In the second staff the song starts on E instead of C, and only the first two notes are written. You're going to write the last two notes in measure one and all the notes in measures two through four. Remember, you're still writing "Frère Jacques", but in the second staff you're starting on a different pitch. I'll play the first four measures starting on E. (Play.) It sounds the same; it's just a little higher.

Let me tell you how I decided what the second note in the second staff had to be. I had to look at the first and second notes in the first staff. They are C and D. Look at your practice keyboards and figure how far it is from C to D. (Pause.) D is two half steps higher than C. If the distance between the first two notes in the top staff is two half steps, then the distance between the first two notes in the bottom staff is also two half steps. The first note in the bottom staff is E, so I had to find out what note was two half steps higher than E. If you look at your practice keyboard, you'll see that the key which is a half step higher than E is F. The black key above F is the one which is two half steps above E. It's name
is F-sharp, and that's what is written as the second note on your paper. If you use that type of reasoning, and if you notice which notes repeat themselves, you'll be able to finish the four measures. Go ahead and start. I'll give you three minutes. (Pause.) The monitor will let the chart down, and you can check your work.

Today you're going to hear the beginning of a piano sonata composed by Beethoven and first published in 1799. A sonata usually consists of three or four independent pieces called movements. This is the first movement of Beethoven's piano sonata in C minor, opus 13. The entire sonata is three movements long. If you listen carefully, you'll hear how the composer contrasted loud passages with soft passages, fast sections with slow sections, and legato passages with staccato passages. (Play.)

That's the end of this lesson.

Piano Lesson
1. (Have each child play one of the assigned songs. Advanced students play a piece on which they've been working.)
2. (Ensemble playing: One child plays left hand of a known piece while another child plays the right hand of the same piece.)
3. (Improvising: Children make up variations on short tunes. Demonstrate with "Mary Had a Little Lamb").

4. (Assign pages 23-29. Ask children to work on transposing "Joy to the World" to other pitches.)

Lesson Thirteen

Class Lesson

1. Let's sing a song you all know, "Mary Had a Little Lamb". (Sing.) Now move your hands up and down as the music moves up and down. (Sing.) Now let's see if you can write "Mary Had a Little Lamb" on the piece of music paper which was passed out to you. (Write the first note, E, on the blackboard staves and guide children in getting started. After a few minutes, have a child write the song on the board.)

2. (Have children try to transpose the song at the keyboard by starting on B.)

3. (Assign pages 31, 33-35 in Piano Book, pointing out possible difficulties.)

Lesson Fourteen

Teaching Points

1. The sign stands for the Italian word forte.

2. The sign directs the pianist to play loudly.

3. The sign stands for the Italian word piano.
4. The sign p directs the pianist to play softly.
5. The signs $f$ and $p$ are called dynamic marks.
6. A dynamic mark, such as $f$ or $p$, refers to notes which are under or over it. It also refers to notes which follow it.
7. A dynamic mark remains in effect until a new dynamic mark is given.
8. This is an eighth note: $\frac{1}{8}$.
9. When two eighth notes are written together, they look like this, $\frac{1}{8} - \frac{1}{8}$, or this, $\frac{1}{8} - \frac{3}{8}$.
10. Two eighth notes equal one quarter note.
11. These symbols are called repeat signs: $|$ and $|$. 
12. When a pianist comes to a repeat sign with the dots facing to the left, he should repeat the section he has just played. The pianist should go back to either the beginning of the piece or to the last repeat sign with the dots facing to the right.

**Programmed Review**

Use this music for questions 1-10:

1. What should the meter signature be?
   - a. $\frac{3}{4}$
   - b. $\frac{4}{2}$
   - c. $\frac{1}{4}$

2. What is in the key signature?
   - a. B-flat
   - b. F-sharp
   - c. $\text{F}$
3. How many B-flats are in the piece? __

4. How many measures are in the music? __

5. What is the name of the lowest note in the music? __

6. What is the name of the highest note in the music? __

7. Which chord should be held the longest?
   a. the chord in the second measure
   b. the chord in the last measure

8. How many notes are in the first chord? __

9. How many notes are in the last chord? __

10. How many rests are in the music?

    Which symbol could complete these measures?

   a. 11. a. j b. j c. o
   b. 12. a. j b. j c. o
   c. 13. a. j b. j c. o
   a. 14. a. j b. b c. j
   c. 15. a. j b. o c. j

Programmed Tape - Work Sheet

(1.)

(2.) First Second Third

(3.)
Programmed Tape - Script

(1.) Hello, there. This is the little old friendly piano teacher speaking. Let's see how well you can do with today's questions. After number one you see a sign which is a very fancy $f$. This sign stands for the Italian word *forte*. 
(2.) The sign $f$ directs the pianist to play loudly. In number two which phrase of music I play would have an $f$ in its written form? Circle First, Second, or Third. (Play $\text{\textcopyright \textcopyright \textcopyright \textcopyright}$ softly, loudly, and softly. Pause.) I played loudly the second time, so the written form of that music would have an $f$.

(3.) The letter $p$ stands for the Italian word piano. Circle the symbol in number three which stands for piano. (Pause.) You should have circled the $p$.

(4.) The sign $p$, or piano, directs the pianist to play softly. In number four which phrase of music I play would have a $p$ in its written form? (Play $\text{\textcopyright \textcopyright \textcopyright \textcopyright}$ softly, loudly, loudly.) I played softly the first time, so the written form of that music would have a $p$.

(5.) The signs $f$ and $p$ are called dynamic marks. In the music after number five how many dynamic marks are there? Write your answer on the line under the music. (Pause.) The answer is three.

(6.) The dynamic mark, such as $f$ or $p$, refers to notes which are under or over it. It also refers to notes which follow it. In the music after number six, the pianist is directed to play all but one of the notes loudly. Circle the one note which the pianist is not directed to play loudly. (Pause,) You should have
circled the first note. The dynamic mark, f, tells the pianist to play loudly, but it does not refer to notes which are in front of it.

(7.) A dynamic mark remains in effect until a new dynamic mark is given. In number seven, for how many measures should the pianist play loudly? Write your answer on the line. (Pause.) The pianist should play the first two measures loudly. On the next line in number seven, write your answer to this question. For how many measures should the pianist play the music in number seven softly? (Pause.) The answer is three.

I'm going to play the music in number seven three times. Circle First, Second, or Third to show which time is correct. (Play three times, third time correctly.) The third time was correct. I played the right notes at the right time, and I followed the dynamic marks.

(8.) The note after number eight is called an eighth note. How many eighth notes are in the music in number eight? Write your answer on the line. (Pause.) The answer is two.

(9.) In number nine you see two pairs of eighth notes. When two eighth notes appear together, they look like either the first pair or the second pair. How many eighth notes are in the music in number nine? Write your answer on the line. (Pause.) The answer is five. You may not have noticed the eighth note which is by
itself.

(10.) Two eighth notes equal one quarter note. In other words, eighth notes are played twice as fast as quarter notes. Look at the music in number ten. How many eighth notes would be needed in order to take up the same amount of time as the three quarter notes? Write your answer on the line. (Pause.) Since one quarter note equals two eighths, the answer is two times three, or six.

I'm going to play three phrases of music. Each phrase will be eight notes long. Each phrase will start with four quarter notes. One phrase will end with four eighth notes. Circle First, Second, or Third to show which phrase has the eighth notes. (Play \( \text{Play} \) \( \text{Play} \) \( \text{Play} \) \( \text{Pause.} \) The second phrase had eighth notes.

(11.) The two signs after number eleven are called repeat signs. How many repeat signs are in the music in number eleven? Write your answer on the line. (Pause.) The answer is two.

(12.) When a pianist comes to a repeat sign with the dots facing to the left, he should repeat the section he has just played. The pianist should go back either to the beginning of the piece or to the last repeat sign with the dots facing to the right. In the music in number eleven, the pianist would play all three measures. The repeat sign at the end of the third
measure tells him to go back. In this case, he would not go all the way back to the beginning. He would go back only two measures to the repeat sign with the dots facing to the right, and he would play the last two measures again.

Look at the music in number twelve. If the pianist did exactly what the repeat signs say to do, how many measures would he play all together? Count them carefully, and write your answer on the line. (Pause.) The answer is nine. He would play the five measures, and then he would repeat the last four.

Now I'm going to play the music in number twelve, doing exactly what the repeat signs say to do. For the last part of number twelve and for the last question of this lesson, circle First, Second, or Third to show which time I play the music correctly. (Play without repeating, Play, repeating entire five measures, Play correctly. Pause.) The third time was correct.

That's the end of this lesson.

Piano Lesson

1. (Have each child play one of the assigned pieces. Advanced students play a piece on which they've been working.)

2. (Have a few children try harmonizing one of the early pieces in the Piano Book.)

3. (Facilitating eye movement: Teacher plays music
which has many quarter and eighth notes and steps in the middle to see if children can point to the place in the music.)

4. (Assign pages 36-38, pointing out possible difficulties.)

**Written Post Test**

Look at this piece of music and answer questions 1-11:

1. How many beats does each measure get? ___
2. What type of note gets one beat?
   a. quarter  b. half  c. eighth
3. How many measures are in the piece? ___
4. What does the left hand do at the beginning of the piece?  
   a. rests 3 beats  b. plays  
   c. rests 4 beats
5. How many notes are in the final chord? ___
6. How many beats does the final chord get? ___
7. How should the music be played?
   a. loudly  b. softly  c. very loudly
8. What finger should be used to play the first note?
   a. left hand thumb  b. right hand thumb  
   c. right hand little finger
9. What does the key signature in this piece tell you to do?
   a. Play fast.  
   b. Sharp all F's and C's.  
   c. Flat all B's.

10. How many repeat signs are there? __________

11. How many notes are there which get one half a beat?

12. Which part of the keyboard has tones of the highest pitch?
   a. right end  
   b. middle  
   c. left end

13. What is this symbol called: ?
   a. upper  
   b. bass clef  
   c. middle clef  
   d. treble

14. What is this symbol called: ?
   a. sharp  
   b. flat  
   c. treble

Use this keyboard to answer the rest of the questions:

15. Write the number of the arrow which is pointing to this note: __________

16. Which arrow is pointing to this note: ? __________

17. Which arrow is pointing to this note: ? __________

18. Which arrow is pointing to this note: ? __________

19. Which arrow is pointing to this note: ? __________

20. Which arrow is pointing to this note: ? __________
Post Test - Piano Technique

7 Tape Recorded Post Test - Answer Sheet

1. a. Up  b. Down  c. Down and up  d. Up and down
2. a. Up  b. Down  c. Down and up  c. Up and down
3. a. Up  b. Down  c. Down and up  c. Up and down
4. First  Second  Third
5. First  Second  Third
6. First  Second  Third
7. First  Second  Third
8. First  Second  Third
9. First  Second  Third
10. First  Second  Third
11. First  Second  Third
12. First  Second  Third
13. First  Second  Third
14. First  Second  Third
I'm going to play a short phrase of music for each of the first three questions. You circle a, b, c, or d to show whether the music moves up, down, down and up, or up and down. Here's one.

(Play \[\text{music notation}\].)

(2.) Here's two. Circle a, b, c, or d.

(Play \[\text{music notation}\].)

(3.) Here's three. (Play \[\text{music notation}\].)

(4.) For number four I'm going to play three pairs of tones. Circle first, second, or third to show which pair forms the interval of a major second.

(Play a fifth, an octave, and a major second.)

(5.) For number five circle first, second, or third to show which pair of tones forms the interval.
of an octave. (Play a fifth, an octave, and a major second.)

(6.) In number six, which interval is a minor second? (Play a minor second, a major second, and a fifth.)

(7.) For number seven I'm going to play three phrases of music. Circle First, Second, or Third to show which one contains a chord. (Play )

(8.) In number eight, which phrase has tones which are staccato? (Play )

(9.) In number nine, which is the legato phrase? (Play )

(10.) Which of these pieces would most likely be a piano concerto? (Play brief passages from recordings of a violin concerto, symphony, and piano concerto.)

(11.) Look at the music in number eleven. I'll play it three different ways. Circle First, Second, or Third to show which way is correct. (Play )

(12.) Look at the music in number twelve. Circle First, Second, or Third to show which time I play it correctly. (Play )
(13.) Look at the music in number thirteen. Circle First, Second, or Third to show which time I play the music at the correct dynamic levels. (Play \[ \text{music notation} \], correctly and both measures loudly.)

(14.) Circle First, Second, or Third to show which time I play the music in number fourteen correctly. (Play \[ \text{music notation} \], and correctly.)

(15.) Circle First, Second, or Third to show which time I play the music in number fifteen correctly. (Play \[ \text{music notation} \], correctly, and \[ \text{music notation} \].)

(16.) Circle First, Second, or Third to show which time I play the music in number sixteen correctly. (Play correctly, legato, and \[ \text{music notation} \].)

(17.) Circle First, Second, or Third to show which time I play the music in seventeen correctly. (Play without repeats, repeating twice, and correctly.)

(18.) Circle First, Second, or Third to show which time I play the music in eighteen correctly. (Play straight quarters, correctly, and \[ \text{music notation} \].)

(19.) Circle First, Second, or Third to show which time I play the music in nineteen correctly. (Play \[ \text{music notation} \], \[ \text{music notation} \], and correctly.)
(20.) In number twenty, write down the music which I play. The first note is done for you.

(Play \begin{music} \begin{lyric} \end{lyric} \end{music} three times.)
CHAPTER V

CONCLUSIONS

The Curriculum was taught to thirty-five A3-E4 students during a four week period in November and December of 1968. Many revisions were necessary during this time, so the final form of the Curriculum is in some aspects different from the one actually taught. For this reason any statistical analysis would be meaningless. However, several directions or tendencies are worth mentioning.

First of all, it seems apparent that a systematic, logically sequenced methodology is more effective in the teaching of music reading than the random approach which is the general rule in public elementary schools today. The reading of music is far too complex a skill to be taught in an unstructured manner which supposedly leads, over a period of years, to the meeting of vaguely expressed objectives. All too often these objectives are so poorly stated in the various curriculum guides as to be meaningless.

More specifically, it was observed that most students were eager to participate in the various class and programed activities and did quite well in demonstrating mastery of information contained therein
on oral and written levels. However, children were reluctant to transfer this information to the task of learning a notated piece of music, preferring to spend their time at the piano in improvising, harmonizing, transposing, or playing songs "by ear." These are by no means undesirable preferences, but they are at least partly responsible for children not making as much progress as was expected in playing written music. Better progress in this particular area could probably be brought about under these conditions: (1) presentation of the Curriculum during a period of about ten weeks, instead of four, so children would have more time to transfer notational skills to the piano, (2) smaller class size, and (3) more instruction given at the piano.

It cannot be overemphasized that although the Curriculum has many positive features, its success is still greatly dependent upon teacher attitude and effort. The teacher who presents the lessons enthusiastically and who makes himself available to the students for individual instruction at the various times during the day when class is not in session will gain results far superior to those obtained by a teacher who merely goes through the motions of presentation.
CHAPTER VI

RECOMMENDATIONS FOR FURTHER STUDY

Although the Curriculum appears to be of significant value, no true validation of it can be made until test data are available contrasting the performance of experimental and control groups. All the usual variables, such as background and aptitude of students, will have to be considered, and the attitudes of different teachers toward the Curriculum will have to be most carefully noted.

An interesting application of the Curriculum could be made if all new information were presented in a series of programmed records with accompanying work sheets. These, along with programmed reviews, could be used by a teacher with no musical background at all. The teacher would, in fact, be gaining valuable skills along with his students.

It would be beneficial to ascertain what musical "preferences" and "commitments"\(^\text{19}\) students have.

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acquired at the completion of the Curriculum. This information might be supplied through listening assignments in which students pick records of their own choice. By making musical activities available before and after school or during recess, the teacher could also determine which students actively seek out music.
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