



“Keys to Staying Sharp”

Piano Training Manual

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Session 1: Finding Keys, C Position, Basic Rhythms, C Major Scale, Note Reading

Repertoire

Ensemble: We will be working on finding all of the keys on the keyboard. First, let's discuss posture and positioning at the keyboard. You will need to sit on the edge of your bench with knees at a 90 degree angle. Wrists should be level with the keyboard. Pretend that you are carrying an apple or ball in your hand. Be sure to curve your fingers. Hold up fingers and demonstrate finger numbers. Show me finger number 1, 2, 4, 5, (by default they will know 3). You should always play piano on your finger-tips. If you have long fingernails, you may need to trim or cut these. We will practice finding the keys on the piano with the volume turned "on" as a class. Turn to page 9 in your book as a reference.

Use this order to practice finding notes for the first time:

1. Find all of the C's (next to a set of two black keys), F's (next to a set of three black keys), D's (in between two black keys), G's, A's, and B's (end of a set of three black keys).
2. REPEAT TWO TIMES IN A DIFFERENT ORDER FOCUS ON SPEED. We need to get this down fast.
3. Turn to page 12 in your book. Place your fingers in C position in the Right Hand. Let's play and sing the first line. Play and sing each of the following lines on this page with the class.
4. Introduce Quarter, Eighth, Whole, Half, and Sixteenth notes to the class using the Rhythm Sheet. Have the class complete theirs at their seats. Use the board to notate each note value.
5. Clap the first rhythm line on top of page 13. Then have the class play and sing "Ode to Joy" pg. 13.
6. Turn to page 16. Have the class position their hands in C position. Practice playing and singing the letter names of the notes with the left hand for each line.
7. Clap the rhythm at the top of page 17. Then have the class play and count "Aura Lee". Teach them to sing the letter names of the notes while they are singing. Remind them to count each measure in 4 (despite the key signature missing on the page).
8. Have the class position both hands in C position. Have them play "Playing on the Grand Staff" (Page 20). Remember to teach the Repeat sign (put it on the board). Have them play three times as a class. If this is easy, have them play staccato (like popcorn for time 1), and legato (like smooth pudding for time 2).

Introduce "Rock-Along" and "Mexican Hat Dance" pg. 21 Have the students play the right hand and count, and left hand and count.

Independent Practice: Circulate throughout the classroom to assist beginning pianists. Have those that feel comfortable "pass-off" independent pieces. "Pass-off" can only be accomplished if they have less than three independent errors (note or rhythm).

Pieces for Pass Off- Ode to Joy, Aura Lee, Rock-Along, Mexican Hat Dance

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Technique

Ensemble: Teach the C Major Scale – Hands Separate ONLY

1. Refer to the PowerPoint Handout all Scales.
2. Practice the fingering in the air with the class (two times)
3. Teach them to read the fingering forward and backwards to come down the scale.

Independent Practice: Have them practice each hand separately playing one octave (10 times). They must be able to play legato and staccato and be able to keep on the tips of their fingers. This will help them develop finger strength.

4. If you have someone who recalls some experience as a child, have them begin to work on putting hands together. Always provide learning challenges to students. Never hold anyone back.
5. Refer to the PowerPoint Handout all Scales.
6. Practice the fingering in the air with the class (two times)
7. Teach them to read the fingering forward and backwards to come down the scale.

Independent Practice: Have them practice each hand separately playing one octave (10 times). They must be able to play legato and staccato and be able to keep on the tips of their fingers. This will help them develop finger strength. If you have someone who recalls some experience as a child, have them begin to work on putting hands together. Always provide learning challenges to students. Never hold anyone back.

Theory

Ensemble: Place the notes on the treble clef and bass clef in the front on the board.

Have the students learn an acronym to recall (Empty, Garbage, Before, Dad, Flips (for treble lines), FACE (treble spaces), (Good Boys Do Fine Always (bass lines)), (All Cows Eat Grass (bass spaces)).

Demonstrate how to draw a treble clef- make a letter “p” “c” and come around the “g”.

Independent Practice: Have them write in the notes on page 14-15, 18-19. If time allows, go over the correct answers with the class. If not, you could independently check these when they leave or when they arrive the next day.

Session 2: Counting in 4/4 time, Melodic Intervals, Note Reading Practice

Technique

Ensemble: Teach the C Major Scale – Hands Separate and Hands Together.

1. Refer to the PowerPoint Handout all Scales.
2. Practice the scale as a class – hands separately 5 times. Have them count half notes to each one and then quarter notes to each beat.
3. Have them slowly work on putting hands together as a class. This involves talking them through the fingering changes.

Independent Practice: Have them practice each hand separately (5 times) and practice playing one octave hands together (15 times). Coordination is extremely difficult for adults. Have them practice slowly in half notes. Ask them not to move to the next note until they have a plan. Some will want to play fast. Encourage use of a metronome for independent practice.

Technique for Pass Off- C Major Scale – Hands Together

Repertoire

Ensemble: We will be reviewing finding all of the keys on the keyboard. Turn to page 9 in your book as a reference. Call out letters and have them find them as fast as possible. Time them and list the seconds to find all notes from the lowest C to the highest C (etc.).

We will review “Rock Along” and “Mexican Hat Dance” (p. 21) as a class. Have them play the piece and sing the letter names while playing both of these songs. Tell them you will give them time to independently practice these today.

We will also be learning about Intervals. Intervals include the distance between notes. A distance in mileage is calculated from here to Disney World. In music, we calculate distance with intervals. These are important because intervals are building blocks of melody and harmony. Place some intervals on the board to discuss.

Look at page 24... some notes are next door to each other on the keyboard and in notation. For instance, C-D is an interval of a second. Any note next door is a second. Can you find seconds on your keyboard?

Ask them to find and call on them.

We also have notes that are a third away from each other (notes going from the next line to line or the next space to space are thirds). For instance, at the top of page 24, G to E is a third. Can you please find thirds on your keyboard?

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Repertoire (cont.)

Before we play through “Au Claire de la Lune” pg. 24 and “Tisket, A Tasket” – let’s go over the notes together.

Go over Rockin Intervals (pg. 26). Have students learn the right hand and left and play without stopping between hands.

If you need to write in the notes for a little while you can, please be careful to look for patterns and not write EVERY note. With practice, note reading will get easier.

Independent Practice: Circulate throughout the classroom to assist pianists. Have those that feel comfortable “pass-off” independent pieces. “Pass-off” can only be accomplished if they have less than three independent errors (note or rhythm). They may pass-off the previous day’s pieces if they need to finish “Mexican Hat Dance” or “Rock Along”.

Pieces for Pass Off- Au Claire De La Lune (pg. 24), Tisket, A Tasket (pg. 24), Rockin’ Intervals (pg. 25)

Theory

Ensemble: Place the notes on the treble clef and bass clef in the front on the board in intervals of 2nds/3rds for visual practice in identification. Have them figure out the note and the interval of the note.

Remind students of the acronym to recall (Empty, Garbage, Before, Dad, Flips (for treble lines), FACE (treble spaces), (Good Boys Do Fine Always (bass lines)), (All Cows Eat Grass (bass spaces)).

Independent Practice: Have the students complete pages 22, 25, and 27. If time allows, go over the correct answers with the class. If not, you could independently check these when they leave or when they arrive the next day.

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Session 3: Melodic 4th/5th, Interval Identification, C Major Chord

Technique

Ensemble: Review C Major Scale Hands Together (3 times) and teach the G Major Scale – Hands Separate ONLY. Have the students find the sharps and flats. **Each note has two names – just like you have a first name and last name. Find the sharps from lowest to highest down the keyboard. Notice that when raise a note by a half step the note is sharp and when we lower, the note becomes flat.**

Refer to the PowerPoint Handout all Scales.

Practice the scale as a class – hands separately 5 times. Have them count half notes to each one and then quarter notes to each beat.

Have them slowly work on putting hands together as a class (whole notes 4 beats per note) This involves talking them through the fingering changes.

Be sure to prepare them for any crossing patterns ahead of time.

Say “**C together, 2, 3, 4, D together 2, 3, 4, etc**”

Independent Practice: Have them practice each hand separately (5 times for both scales) and practice playing one octave hands together (15 times for C and try G Major). Coordination is extremely difficult for adults. Have them practice slowly in half notes. Ask them not to move to the next note until they have a plan. Some will want to play fast. Encourage use of a metronome for independent practice.

Repertoire

Ensemble: We will be working identifying melodic intervals: 2nds , 3rds, 4ths, 5ths and playing basic chords- which are two notes played at the same time (harmony).

First, we will review Mexican Hat Dance (pg. 21) and Tisket, A Tasket (pg. 24). Have them play and sing these (3 times). Would anyone like to play for the class? This is an opportunity to highlight those that are proud of their first week accomplishments. Remind students of dynamic levels for Tisket, a Tasket (mf, p, pp, ff- go over what these mean with the class).

Today, we will be playing “Good King Wenceslas” pg. 28 and “My Fifth” on page 28 and “Jingle Bells” on page 30. Remember that some students may need to write some of the notes in- but this is okay. They are still learning by having to identify it themselves. You can remind them of this as adults are hard on themselves.

Have the students play the right hand (while singing note names) and count, and left hand and count for all repertoire. For “Jingle Bells” work hands separate only for 10 times.

When we play anything hands together (whether it is a Chopin Etude or Jingle Bells), we practice it 20 times hands separate first. The hands must know what they are doing.

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Repertoire (cont.)

We are fortunate to have each other in this class. Some of you will be asked to play right hand this time on “Jingle Bells” and some of you left. Don’t worry- we will always switch. Divide adult students by rows. Each row plays a part –right or left hand- you will need to give a count off and conduct them. **You are now a piano ensemble.** After a while playing as an ensemble, adult students will be able to give their own count off.

Independent Practice: Circulate throughout the classroom to assist pianists. Have those that feel comfortable “pass-off” independent pieces. “Pass-off” can only be accomplished if they have less than three independent errors (note or rhythm). They may pass-off the previous day’s pieces if they need to finish “Mexican Hat Dance” or “Rock Along”.

Pieces for Pass Off- Good King Wenceslas p. 28, My Fifth pg. 28, Jingle Bells pg. 30, Brother John pg. 33

Theory

Ensemble: Listen to melodic 4^{ths} (Here Comes the Bride) and 5^{ths} (Twinkle, Twinkle). Place the first few items on page 29 and 31 on the board. Discuss how to count up and down to find fourths and fifths.

Intervals are the basis of chords (harmony). Any two notes played together are called chords. A special kind of chord that contains three notes is called a triad. We will be playing the C Major triad today. Place this on the board. Ask them to find the CEG keys on their piano and check fingering and hand positions for all.

Play through the exercises on page 32 for the C Major Chord. Have the class play the Left Hand part of Brother John on pg. 33 while you play the right hand. Have them play the right hand while the instructor plays the left hand.

Independent Practice: Have the students complete pages 29 and 31 and practice Brother John on pg. 33 and Here’s a Happy Song pg. 33. If time allows, go over the correct answers with the class. If not, you could independently check these when they leave or when they arrive the next day.

Session 4: C Major Chord, G7 Chord, Tied Notes, and Slur Notes

Technique

Ensemble: Review: Have the students find the sharps and flats. **Each note has two names – just like you have a first name and last name. Find the sharps from lowest to highest down the keyboard. Notice that when raise a note by a half step- the note is sharp and when we lower, the note becomes flat.**

Review G Major Scale Hands– Hands Separate (5 times each hand). Have the students play hands together slowly and have the students play hands together as an ensemble five times.

Refer to the PowerPoint Handout all Scales.

Have them count half notes to each one and then quarter notes to each beat.

Have them slowly work on putting **hands together** as a class (whole notes 4 beats per note) This involves talking them through the fingering changes.

Be sure to prepare them for any crossing patterns ahead of time.

Say “**G together, 2, 3, 4, A together 2, 3, 4, etc**”

Technique for Pass Off- G Major Scale – Hands Together

Repertoire

Ensemble: We will review “Jingle Bells” pg. 30 and “Brother John” pg. 33 as a class. Have them play the piece and sing the letter names while playing both of these songs.

Introduce, “Here’s a Happy Song” pg. 33, Have them play and sing the notes for the left hand first and then have them add the right.

When we have a chord that is broken, we call this an arpeggio. Place the word arpeggio on the board. Have them play the arpeggio exercises on pg. 34. Sometimes we play chords in block position, let’s practice the exercise on the bottom of pg. 34. **Show on the board the progression and the notes CEG and GBD and we add the added 7th interval to make a 7th chord. Since our ear fills in the fifth of the chord, sometimes we omit the 5th or the D of the chord. We play these in different positions so that we do not have to pick up our hand to play smoothly. In Bach’s time, keyboardists would not be given the left hand written out. They would play what’s called figured bass. Figured bass would consist of the intervals of the left hand notes and a chord symbol. Today, we still use figured bass to denote different positions of chords. (Demonstrate root position, first inversion, second inversion triads and seventh chords).**

We will also be learning two chords today that are important for the key of C Major. Show them the relationship between C and G. You can also reference the Circle of Fifths handout. **Music is made up of patterns. We will be identifying and playing many patterns throughout this course.**

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Look at page 35. Let's play the left hand as a class. Have the students practice each part twice hands separately for both "Merrily We Roll Along" and "Largo" page 35. Explain that you will give them time to work independently on hands together practice.

BREAK

Repertoire (cont.)

Look at page 37, "Mary Ann." Notice that the left hand has a comma like figure in the third measure (place this on the board). This is called a tie – when the comma- like figure connects two notes that are the same. This means to hold the note for the duration of both note values. For instance, how long would you hold the F in the third measure? (Yes, 6 beats is correct). If the figure connects two different notes, this refers to playing the notes legato (smoothly). **Let's play the left hand melodic part as a class. I will play the right hand for you.** Switch parts and practice as an ensemble (one row plays melody and other harmony and switch).

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces. "Pass-off" can only be accomplished if they have less than three independent errors (note or rhythm). They may pass-off the previous day's pieces if they need to finish, but encourage them to keep up with the class.

Pieces for Pass Off- Here's A Happy Song pg.33, Merrily We Roll pg. 35, Largo pg. 35, Mary Ann pg. 37.

Theory

Ensemble: Turn to page 38 and 39 in your book. We will be labeling and playing the chord exercises on this page. What would you include in the boxes in the center of the page (Read the chord symbols as a class). Does anyone have any questions about which symbols to include in the boxes on these two pages?

Independent Practice: Have them complete these pages and go over the answer and have them play the exercises as a class once complete.

Look at the bottom of pg. 43 – Slurs and Ties. What would you place in the box under the second item? Ask them to finish this page

Independent Practice: Have the students complete pages 38, 39, and 43. If time allows, go over the correct answers with the class. If not, you could independently check these when they leave or when they arrive the next day.

Session 5: $\frac{3}{4}$ Time Signature, F Chord, Chord Progressions in a Key

Technique

Ensemble: Let's Review G Major Scale Hands– Hands Separate and Hands Together (3 times each hand).

Today we will be learning the D Major Scale (Two sharps)

How do we know what they are? Show them the Circle of Fifths and discuss the relationships between the keys.

We remember the order of the sharps (Father Can Go Down and Eat Breakfast) and flats backwards (BEADGCF).

Go through the finger patterns for the **D Major Scale Hands Separate**. Explain that this includes the same fingering as G and C Major- just on different notes.

Repertoire

Ensemble: We will review “Jingle Bells” pg. 30 and “Mary Ann” pg. 37 as a class. Have them play the piece and sing the letter names while playing both of these songs. Divide the class and have some play right hand and some left hand and switch. Then ask everyone to try it hands together.

Please take out your Rhythm Practice sheet (Group B 1-20). Please clap and count these with me. When we get to $\frac{3}{4}$ time, we will need to count to three instead of four. There are three beats per measure and the quarter note gets the beat. The top number always refers to the beats per measure and the bottom the note (or unit that gets the beat). Look at number 10, $\frac{6}{8}$ meter means that there are six beats per measure and the eighth note gets the beat. It feels like two- groupings of three- so we call $\frac{6}{8}$ meter and $\frac{12}{8}$ compound time. While $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{4}{4}$ (also called C= common time) are referred to as simple time. Explanation of dotted notes and examples should be provided as on pg. 40 and also reference the rhythm handout in the beginning of the class.

Let's look at Rockets on pg. 40 in $\frac{3}{4}$ meter. Clap the rhythm at the top of the page. Let's play the melodic line throughout “Rockets” pg. 40. Which hand do we start with?

Yes, that is correct- the left hand starts this piece. We will only omit the chords in measures 3 and 4 for each line, for now. I will give you time for independent practice to put the hands together.

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Repertoire (cont.)

Look at pg. 42- “What Can I Share”. Let’s go through and play the melody. Which hand would that be? Have them figure out the melody and harmony. Remember that each time you are asking them to sing through your fingers. Yes, melody is in the left hand in the beginning of the piece.

Play the melody with the class while singing the note names. Have them practice this twice.

Practice the right hand part with the class with the chord names.

Assign one row to the left hand and the other to the right hand parts. Remind them that the melody part should be louder than the harmony.

Write mf, p, f, pp, ff on the board and go over dynamic markings.

Turn to page 44. Place the chords at the very bottom of the page on the board C ,F, C = Great AMEN.

The F chord is the fourth chord of the scale in the key of C Major. When composers go from IV-I. This is called a plagal cadence (Great Amen cadence). Practice the progression on pg. 45 (top) at least 10 times on your own. We will play this as a class and the piece. When the Saints pg. 45.

Turn to page 45, When the Saints, in your book. Sing through the right hand part on letter names.

Next, I will play the right hand part. I would like for you to play the left hand part.

Take some time to practice independently

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable “pass-off” independent pieces. “

Pieces for Pass Off- Rockets pg. 40, What Can I Share pg. 42, When the Saints pg. 45.

Theory

Ensemble: Turn to page 41 in your book – Writing in $\frac{3}{4}$ time. Please complete the number of beats that each receives and complete exercise #3 – adding note values. I would also like for you to complete the page by adding chord symbols, time signatures, and dynamic signs where appropriate on the remainder of the page.

Go through the correct answers with the class.

Ensemble Performance

Give the class independent practice time for the remainder of class to perfect all three pass off pieces.

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Session 6: Review Chord Progressions in F, and a New Hand Position (G Position)

Technique

Ensemble: Let's Review D Major Scale Hands Separate (3 times each hand).

Today we will be learning the D Major Scale Hands Together. Remember to have everyone practice hands together with each note getting 4 beats (whole notes). Have everyone say, **"D together, E Together, F# Together, thumb on G Together, etc."**

When they get to a cross-over or under remind them prior to getting to that note so they are aware.

Have them practice hands together independently.

Technique for Pass Off- D Major Scale – Hands Together

Repertoire

Ensemble: We will review "When the Saints" on pg. 45 as a class. Have them play the piece and sing the letter names while playing this song, hands separate and hands together. Divide the class and have some play right hand and some left hand and switch. Then ask everyone to try it hands together.

Let's practice the same chord progression in the right hand (pg. 46). Play pg. 47- Warm-up- chord progression at the top of the page. Have the students say the chord names while playing them.

Turn to pg. 47- Today, we will play When the Saints with the melody occurring in the left hand.

Introduce the left hand while singing through the notes with the class. Have the class play the right hand part.

We will learn one more new skill prior to providing some independent practice time to work on both versions of When the Saints (pg. 45, pg. 47).

Sometimes we play in C Major. Sometimes we play in other keys – such as G major. We have a new hand position to learn. Look at pg. 50. Place your hands in G position.

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Repertoire (cont.)

Please take out your Rhythm Practice sheet (Group A 1-10).

Practice having the students switch from C Position to G Position (repeatedly). I also introduce middle C position here as this will be coming soon.

Turn to Love Somebody and A Friend Like You pg. 51

Have students practice pg. 51 Hands Separate as an ensemble.

Now, you will have independent practice time to facilitate more hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- When the Saints pg. 45, 47, Love Somebody pg. 51, A Friend Like You pg. 51

Theory

Ensemble: Turn to page 52 and 53 in your book – Explain that you would like for them to take 5 minutes and write in the letter names of the notes on page 52 in the book. Go over the directions for page 53 (doing the first example for them on the board). Check pg. 53 as a class.

Turn to page 55-let's review where to find the sharps on the keyboard. Remind them that while the English language says F sharp, musical notation normally indicates the sharp prior to the note head.

Ensemble Performance

Turn to page 47, When the Saints, in your book. Sing through the left hand part on letter names.

Next, I will play the left hand part. I would like for you to play the right hand part.

Assign each row a part (left or right hand).

Give the class independent practice time for the remainder of class to perfect all three pass off pieces.

Session 7: G Position, Chords in the Key of G Major, $\frac{3}{4}$ Time, Arpeggios

Technique

Ensemble: Let's Review D Major Scale Hands Together (3 times each hand).

Today we will be learning the A Major Scale (Three sharps).

How do we know what they are? Show them the Circle of Fifths and discuss the relationships between the keys. We remember the order of the sharps (Father Can Go Down and Eat Breakfast) and flats backwards (BEADGCF).

Go through the finger patterns for the **A Major Scale Hands Separate**. Explain that this includes the same fingering as G and C Major- just on different notes.

Leschetizky Solution on pg. 57. Requires that you hold down several notes continuously while playing repeated quarter notes. Let me demonstrate. Please practice this with both hands – hands separately to develop strength.

Repertoire

Ensemble: We will review "When the Saints" on pg. 47 as a class. Have them play the piece and sing the letter names while playing this song, hands separate and hands together. Divide the class and have some play right hand and some left hand and switch. Then ask everyone to try it hands together.

We will be learning new chord progressions today in the key of G Major. Let's first review G position. Look at pg. 54- Money Can't Buy Everything. Let's play the right hand part together and sing the notes. I will give you more time to put this piece hands together.

Look at pg. 58- let's practice the chords in G Major (Place the Tonic and Dominant on the board).

The fifth note in the key of G major is....(D). If we make the 7th chord on this note, D, F#, A, C- but we omit the 5th of the chord.

Draw the progression on pg. 58 on the board. Have them practice the exercises on pg. 58 as a class while counting for them. Be sure they can switch chords smoothly.

Have the class play the melody in the first line of Cuckoo on pg. 59. Be sure to demonstrate two-note slurs.

Have them play the entire right hand part. The instructor should play the left hand.

Divide the class into two rows. Row 1- right hand part while Row 2- plays the left hand part. Be sure to switch. Then have the class play hands together.

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Repertoire (cont.)

Please turn to pg. 61, Harp Song (as written and #1 at the bottom of the page). This piece only consists of two chords- broken. What do we call broken chords in music? Yes, arpeggios is correct. Let's use only our fingers to play Harp Song. We will work on adding the pedal after we have the finger work down. All fingering should be reviewed as written. We have three pedals 1- sustain or damper pedal, practice pedal, and soft pedal. We will be using the damper pedal. We only use the top part of our foot to play the pedal. It is a very gentle movement. Do not play as if you are driving a car. You are not pumping gas into the engine.

Review pedal markings/meanings and give them time to independently practice.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Money Can't Buy Everything pg. 54, Cuckoo pg. 59, Harp Song pg. 61

Theory

Turn to pg. 62 and 63. Please take a few minutes to write G or D7 chords where appropriate. It is important that you play these pieces such as Liza Jane to help you become more familiar with these chords.

After you complete page 63, please prepare your pieces independently. I will come and complete pass-offs.

Ensemble Performance

Turn to page 61, let's play Harp Song as a class using the Harp (strings) sound on your instruments. 1, ready-play... (3/4 meter). Try this three times and go back to independent practice.

Give the class independent practice time for the remainder of class to perfect all three pass off pieces.

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Session 8: Chords in the Key of G Major, Blocked and Broken Accompaniments

Technique

Ensemble: Let's Review A Major Scale Hands Separate (3 times each hand).

Today we will be playing the A Major Scale Hands Together (Three sharps).

Remember to have everyone practice hands together with each note getting 4 beats (whole notes). Have everyone say, "A together, B Together, C# Together, thumb on D Together, etc."

When they get to a cross-over or under remind them prior to getting to that note so they are aware.

Have them practice hands together independently.

Technique for Pass Off- A Major Scale – Hands Together

Independent Practice on Technique and pieces should be provided prior to Theory.

Repertoire

Ensemble: We will review "Harp Song" on pg. 61 as a class. Remind them to use the pedal and play twice- once as written and once following the variation #1 at the bottom of the page: the third and fourth measures of each line one octave higher than written.

Draw the progression on pg. 64 on the board.

We will be learning new chord progressions today in the key of G Major. The fourth chord of the key in G Major is the C chord. We will be playing the progression on the bottom of pg. 64.

Have them practice the exercises on pg. 64 and top of 65 as a class while counting for them. Be sure they can switch chords smoothly.

Please play the melody (right hand) of Beautiful Brown Eyes pg. 65 while singing the melodic line.

Have them play the entire right hand part. The instructor should play the left hand.

Divide the class into two rows. Row 1- right hand part while Row 2- plays the left hand part. Be sure to switch. Then have the class play hands together. **Later on you will have to work on these independently.**

Please turn to the top of pg. 69. Let's play through the Warm-up Exercise.

Let's play the melody for Alpine Melody pg. 69 (left hand part). The instructor plays the right hand part. **This time, I will play the left hand part, I would like for you to play the right hand part. You will have time to work on this independently.**

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Repertoire (cont.)

Lastly, please turn to pg. 71. Please play the left hand part and remember to hold the tied notes. I will play the right hand for you. Notice that there are some pedal markings in this piece.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Beautiful Brown Eyes pg. 65, Alpine Melody pg. 69, Chordal (Moderately Slow) pg. 71

Theory

Turn to pg. 66, 67, and 70. Ask the class to complete these theory pages. Time the class on completing note-reading drills on pg. 66 and 70- emphasize that they need drill and practice on note-reading. Recommended free websites are good for this as well as practice pages.

After you complete pg. 70, please add the chord symbols to page 71 and prepare your pieces independently. I will come around and complete pass-offs.

Session 9: Middle C Position, Harmonization, Review Chords in the Key of C

Technique

Ensemble: Let's Review A Major Scale Hands Together (3 times each hand and 10 times hands together).

Today we will be playing the E Major Scale Hands Separately (Four sharps). Have the students practice together three times per hand and practice 10 times hands separate independently.

Turn to page 78. We will be working on Hanon Exercise No. 1. This exercise employs a pattern that is repeated throughout. Let's practice the first three measures hands together slowly. Move around the classroom and help them play this slowly.

Repertoire

Ensemble: We will review pg. 71 as a class in G Position.

Turn to page 72. Today, we will be playing in Middle C position. Place both thumbs on C. Let's play Thumbs on C pg. 72.

Now, let's play the left hand part for Waltz Time pg. 73. The instructor should play both hands so that students can hear the other part.

Have students try Waltz Time pg. 73 – hands together. Be sure to point out the crescendo and decrescendo signs and demonstrate. We will be skipping Good Morning to You.

Please turn to page 75- Happy Birthday and clap the rhythm above. Play the melody in the left hand part of Happy Birthday with right hand where the melody is presented. Practice with the class on the last line (as it is the most challenging to put hands together). Be sure to explain a fermata – hold of a note for twice the written value.

BREAK

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Repertoire (cont.)

Turn to Standing in the Need of Prayer pg. 77- Have the class sing the notes and play through the right hand part. Explain that the D# in the third system remains in the measure. Play the right hand part several times with the class.

After they experience the melody once through, explain the D.C. al fine. Da capo means head and play until the "fine" or finish.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Waltz Time pg. 73, Happy Birthday pg. 75, Standing in the Need of Prayer pg. 77

Theory

Please turn to page 76. We will be adding chords above Shoo Fly, Shoo and Skip to My Lou. Let's first decide which key we are. We decide this by two factors : 1: Key signature and 2) starting and ending notes of a piece. Let's write in the harmony together and discuss various ways to harmonize with block and broken chords. Have the students employ accompaniment to play the pieces on pg. 76.

After you complete pg. 76, please prepare your pieces independently. I will come around and complete pass-offs.

Session 10: Chords in the Key of C, Dotted Notes

Technique

Ensemble: Let's Review E Major Scale Hands Separately. Today's goal is to play the E Major Scale Hands Together

Have the students practice together three times per hand and practice 10 times hands together independently.

Turn to page 78. We will be reviewing Hanon Exercise No. 1. This exercise employs a pattern that is repeated throughout. Let's practice the first three measures hands together slowly. Move around the classroom and help them play this slowly.

Technique for Pass Off- E Major Scale – Hands Together, Hanon #1

Repertoire

Ensemble: We will review pg. 77 – Standing in the Need of Prayer as a class. Let's play the right hand together as a class. Follow this with left hand together and player's choice or divide the class accordingly. Have the class play hands together.

Turn to page 80- Dotted Quarter Notes- Dotted notes add half the value of any note next door. For instance, how many beats does a dotted quarter note receive?

Yes, 1 ½ beats is correct. **Let's clap first and then play through Silent Night on pg. 81.**

Look at pg. 82 – Alouette- Clap and count the rhythm of the melody (right hand part) with me. Be sure to play the dynamic levels and the crescendo.

Let's play the exercises on pg. 84 above Lavender's Blue. Play through the right hand part of Lavender's Blue with the class.

We will give you time to practice this piece today.

BREAK

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Repertoire (cont.)

Let's also look at pg. 85- Kum-Ba-Yah- Notice that the time signature changes each measure. So we will count to 2 then 4 and then 2. Let's count and play the right hand part throughout.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Standing in the Need of Prayer pg. 77, Alouette pg. 82, Lavender's Blue pg. 84, Kum-Ba-Yah pg. 85.

Theory

Please turn to page 86. Review Intervals by having the students identify various intervals on the board.

Today, we will be identifying 6ths. Play a Major 6th and C-A-F (NBC theme) and C –A flat –(first two notes to Where Do I Begin from Love Story).

Go through page 86. Have them work on this independently and then go over the answers as a class.

After you complete pg. 86, please prepare your pieces independently. I will come around and complete pass-offs.

Session 11: Dotted Notes and Accompaniment, Intervals (7ths Octaves), and Patterns

Technique

Ensemble: Let's Review E Major Scale Hands Together. Today's goal is to play the B Major Scale Hands Separately.

Explain that B Major has a different fingering in the left hand given the half step between B to C and E to F.

Have the students practice together three times per hand and practice 10 hands separately independently.

Turn to page 79. We will be learning Hanon Exercise No. 2. This exercise employs a pattern that is repeated throughout. Let's practice the first three measures hands together slowly. Move around the classroom and help them play this slowly.

Repertoire

Ensemble: We will review pg. 77 – Standing in the Need of Prayer as a class. Let's play the right hand together as a class. Follow this with left hand together and player's choice or divide the class accordingly. Have the class play hands together.

Turn to page 88- London Bridge Have the class play the right hand – paying careful attention to fingering. 8va above the staff means to play an octave higher and 8va below the staff means to play an octave lower. Remind them that the change only occurs on the repeat for the right hand part.

Have them play hands together.

Look at Michael, Row the Boat Ashore-Have them play the right hand and left hand melodic section only. **We will give you time to practice these pieces today.**

PLACE THE RHYTHM FOR THE FIRST COMPLETE MEASURE OF BLOW THE MAN DOWN ON THE BOARD FOR BOTH HANDS. PRACTICE THIS IN ISOLATION WITH HANDS ON THEIR LAPS (10 times). Say **"Together, left, right, together"**

This rhythm is challenging to put hands together. Today we will learn Blow the Man Down (pg. 89) hands separately only.

BREAK

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Repertoire (cont.)

Next, take a look at Lone Star Waltz (pg. 90)- PLACE THE RHYTHM FOR THE FIRST LINE OF THE RIGHT HAND ON THE BOARD. Let's clap the rhythm of the right hand part. You will be given time to practice just the right hand today on this piece.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- London Bridge (pg. 88), Michael, Row the Boat Ashore (pg. 88), Blow the Man Down (H.S.) (pg. 89), Lone Star Waltz (R.H.) (pg. 91)

*****NOTE: Today's goal for Blow the Man Down pg. 89 and Lone Star Waltz pg. 91 is to play hands separately. If a student is able to put these hands together at this point, it is most likely that there was some form of training in the past as this is challenging for most novice adult pianists.**

Theory

Please turn to page 92 and 93. Review Intervals by having the students identify various intervals on the board.

Today, we will be identifying 7th and octaves. Play a Major 7th (Maria Theme from West Side Story) and C -C' (Somewhere Over the Rainbow).

Have them work on this independently to write in their responses to pg. 92 and 93 and then go over the answers as a class.

Please prepare your pieces independently. I will come around and complete pass-offs.

Session 12: Coordinated Accompaniment, Two-Note Slurs, Dynamics

Technique

Ensemble: Let's Review the B Major Scale Hands Separately. Today, we will be playing this scale hands together. Notice that both hands cross at the same time. This one is actually easier to put hands together.

Independent Practice on Technique and pieces should be provided prior to Theory.

Technique for Pass Off- B Major Scale – Hands Together

Repertoire

Ensemble: We will review pg. 89 – Blow the Man Down with the Right Hand part and Left Hand-Separately. Follow this with left hand together and player's choice or divide the class accordingly. Have the class play hands together. If they are having trouble hands together – go back and review hands separate five times.

Provide time to practice (10-15 minutes)

Turn to Lone Star (pg. 91) – practice top-voicing with the class singing and playing the right hand part. Then have everyone play the left hand part. Then divide the class (one group with RH and one with LH) and finally, have the class play hands together.

Turn to Café Vienna (pg. 94), let's play the left hand part. Notice that this part has broken chords. Let's label these as a class. Let's all play the left hand with the dynamics (crescendos, p, f).

Now, I would like for you to play the left hand while I play the right hand.

Notice that the slurs are very important in the melodic line. It almost seems like the second note of a two-note slur is shorter. Mozart does this all the time. Let me demonstrate. Now you play the right hand part for me. Have them sing the note names. This will still be challenging to read music, but they are picking more up – than they know.

BREAK

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Repertoire (cont.)

We will also look at Lullaby pg. 95 today. This a famous piece by Brahms. Let's play some of the right hand together as a class. Place your right hand thumb on E to begin. Notice that we are moving out of C position.

After they play through some of the right hand, provide opportunities for them to practice. They need some confidence and practice time at this point will be crucial for success.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Blow the Man Down (pg. 89), Lone Star Waltz (pg. 91), Café Vienna (pg. 94), and Lullaby (pg. 95).

Theory

Please turn to page 97 on Flat Signs- Today, I would like for you to complete this page as fast as you can. This involves writing the note names. Notice – we say flat after the name of the note, but we write the flat prior to the notehead in musical notation.

Have them work on this independently to write in their responses to pg. 97 and then go over the answers as a class.

Please prepare your pieces independently. I will come around and complete pass-offs.

Session 13: Major Scale Patterns, Scales Into Practice

Technique

Ensemble: Let's Review the B Major Scale Hands Together. Today, we will be playing the F Sharp Major Scale – Hands Separate.

Go over the fingering in the air and with the PowerPoint. Have them practice three times while counting two beats for each note to perfect fingering and ensemble musicianship.

Repertoire

Ensemble: We will review pg. 89 – Blow the Man Down with the Right Hand part and Left Hand-Separately and hands together as a class.

Review Café Vienna pg. 94 and the C Major Scale.

We are going to put the C Major Scale into practice today. You have been playing many pieces in the key of C; however, it is important that you see how the scale can shape your fingering in your piano music. Please turn to page 103- Joy to The World. Notice that the left hand part has the melody and the fingering associated with what? Yes, that is correct- the C Major Scale.

Let's take a few minutes on our own to go over the C Major scale independently with our right and left hands. Then I want you to practice the melody in Joy To the World using that fingering pattern.

Give them some time to practice the C Major and Melody of Joy to the World independently (10-15 minutes).

I will give you more time to work on this later.

We will also be playing Cockles and Mussels (pg. 105) today. Please look at the left hand part. PLEASE PUT THE CHORDS ON THE BOARD. Notice that the roots or bottom note of each chord is moving up one step. When chords follow this pattern, we call this planing . This is something that Impressionist composers- Debussy and Ravel used quite often. Let's play the left hand part together.

BREAK

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Repertoire (cont.)

Turn to page 106- look at the chord progression at the bottom of the page. This is an important chord progression. Let's play through these chords three times together. Now, you play the left hand of Got Those Blues (pg. 107) and I will play the right.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Joy to the World (pg. 103), Cockles and Mussels (pg. 105), Got Those Blues (pg. 107)

*****Note-** Most will have the left hand of Got Those Blues. It is normal for students to take two days to put this piece hands together.

Theory

Please turn to page 99 and 101- We will be learning about Major Scale patterns.

Post the following notes of the C Major scale on the board (C D E F G A B C). Between each note is a distance of a half step or whole step. If there is a black key in-between the distance is a whole step, if not, this is a half step. What is the distance between C to D (whole step) and so forth. You should have the pattern:

WW ½ WWW ½ for Major Scales. All major Scales Follow This Pattern.

Draw a box around the two WW½ patterns in the C Major scale. Our book labels these as Tetrachords.

Have them work on this independently to write in their responses to pg. 99 and 101 and then go over the answers as a class.

Please prepare your pieces independently. I will come around and complete pass-offs.

Session 14: Blues Progression, Ostinato, Extended Positions

Technique

Ensemble: Let's Review the F# Major Scale Hands Separately.

Today, we will be playing the F Sharp Major Scale – Hands Together.

Have them practice three times while counting two beats for each note to perfect fingering and ensemble musicianship. Then help them practice hands together using whole notes as an ensemble.

Technique pass off- F # Major Scale Hands Together

Repertoire

Ensemble: Review the chord progression on pg. 106

Got Those Blues on pg. 107. Let's play the chord progression several times together.

Now, let's play the left hand of Got Those Blues.

Now, let's play the right hand of Got Those Blues.

I would like everyone to put their hands together this time.

Give them some time to practice the putting hands together with Got Those Blues (10-15 minutes).

I will give you more time to work on this later.

Let's play the chord progression on pg. 108- Blues Progression.

We will be skipping Chasing the Blues Away and going to the Blues for Wynton Marsalis (pg. 109).

Notice the left hand contains a stubborn repeated pattern. In music, we call this an ostinato.

Play the left hand part with me. And now let's practice the right hand part.

Great, I will give you time to work on this hands together in a few minutes.

BREAK

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Repertoire (cont.)

We will also be playing On Top of Old Smokey (pg. 110-111).

What are the chords that you see in On Top of Old Smokey? Go Over as a class and label.

Have the students play the left hand and right hand – hands separate as a class.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable “pass-off” independent pieces.

Pieces for Pass Off- Got Those Blues (pg. 107), Blues for Wynton Marsalis (pg. 109), On Top of Old Smokey (pg. 110-111).

Theory

The written theory for this day is embedded into On Top of Old Smokey in identification and labeling of chords. You will need to discuss with the class that chords are spelled in root position, 1st inversion, and second inversion to facilitate smooth playing. Students should be reminded of the theory that accompanies the playing portion.

Please prepare your pieces independently. I will come around and complete pass-offs.

Session 15: G Major Scale, G Major Chord Progressions and Accompaniment

Technique

Ensemble: Let's Review the F# Major Scale Hands Together.

Today, we will be playing the C Sharp Major Scale – Hands Separate.

Have them practice three times while counting two beats for each note to perfect fingering and ensemble musicianship. Then help them practice hands together using whole notes as an ensemble.

Repertoire

Ensemble: Let's review the G Major Scale – hands separate and hands together. Turn to pg. 112- notice the scale can also be played in contrary motion. We have been playing our scales in parallel motion.

Let's Review Harp Song (pg. 61)- This song outlines the two most important chords in the key of G Major. Play through this song as a class.

Today, we will be learning the Can Can pg. 113. It is also in G Major. Let's play the right hand together while singing the note names. Be careful to change fingerings with the red letters are indicated.

Give them some time to practice the left hand with Can Can (10-15 minutes).

I will give you more time to work on this later.

Let's play the chord progression on pg. 115- Primary Chords in G Major. Play this three times as a class or more if necessary.

Have the class play the left hand to The Marines Hymn (pg. 115). Discuss the form of the piece.

D.C. Al fine- means to go to the beginning and play until the fine or finish.

Play the right hand part with me. Notice that the right hand will change fingers on repeated notes. This gives the music a different sound on each note. Beethoven does this quite frequently.

Great, I will give you time to work on this hands together in a few minutes.

BREAK

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Repertoire (cont.)

We will also be playing Why Am I Blue (pg. 116). Let's go over the syncopated rhythm together. Place this on the board and count as a class.

Have the students play the left hand and right hand – hands separate as a class.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- The Can-Can (pg. 113), The Marine's Hymn (pg. 115), Why Am I Blue (pg. 116)

Theory

Please turn to page 114 in your book. Please complete the notes that are necessary to complete the G Major scale. This should be review.

Please check each book independently to ensure correct knowledge of the key of G Major.

Please prepare your pieces independently. I will come around and complete pass-offs.

Session 16: F Major Scale, G Major Chord Progressions and Accompaniment

Technique

Ensemble: Let's Review the C# Major Scale Hands Separately

Today, we will be playing the C Sharp Major Scale – Hands Together.

Have them practice three times while counting two beats for each note to perfect fingering and ensemble musicianship. Then help them practice hands together using whole notes as an ensemble.

Technique pass off- C # Major Scale Hands Together

Repertoire

Ensemble: Let's learn the F Major Scale use the fingering on your hand-out. The right hand has a different fingering – 1-2-3-4-1-2-3-4. Keep in mind that you have one flat in the key of F Major. Let's play the F Major on half notes.

Please look at Little Brown Jug pg. 119. Have the class play the left hand part and explain that this is an ostinato (stubborn repeated pattern) throughout the piece.

Have the class play and sing the melody of the right hand part.

Your next goal will be put the hands together. I will give you more time to work on this later.

Let's play the chord progression on pg. 120 (above Chiapanecas). Play this with the class several times assisting them and reminding of the B Flat in the key of F.

Now let's play the right hand part for the first two lines of Chiapanecas. Please take the next 10-15 minutes to practice the right hand of Chiapanecas.

Let's play the right hand of Chiapanecas (pg. 120) together.

BREAK

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Repertoire (cont.)

Let's take a look at one other new piece today, Auld Lang Syne (pg. 123). I would like for you to play the left hand part with me as I play the right hand. Notice that we start on what chord? (F Major) Which chord do we move to? (C7) .

Have them practice the right hand of Auld Lang Syne (pg. 123).

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Little Brown Jug (pg. 119), Chiapanecas (pg. 120), Auld Lang Syne (pg. 123).

Theory

Please turn to page 122 in your book. Please complete the notes that are necessary to complete the F Major scale. This should be review.

Please check each book independently to ensure correct knowledge of the key of F Major.

Please prepare your pieces independently. I will come around and complete pass-offs.

Session 17: A Minor (Three Forms of Minor Scale), Chords in A Minor

Technique

Ensemble: Today, we will be switching tonalities. Instead of playing a happy major scale, we will be playing a minor scale. Minor scales consist of a different pattern of notes. Denote the relationship of a 3rd between Major and minor keys on the Circle of Fifths hand-out.

Place all three forms of the minor scale on the board.

A B C D E F G A (natural minor)

A B C D E F G# A (harmonic minor = raised 7th scale degree)

A B C D E F# G # A G F E D C B A (melodic= raised 6th and 7th scale degrees on the way up, natural on the way down).

Have the students play each form – HANDS SEPARATE ONLY.

Have them practice three times while counting two beats for each note to perfect fingering and ensemble musicianship. Then help them practice hands together using whole notes as an ensemble.

Technique pass off- a Minor Scale Hands Together

Repertoire

Ensemble: Please turn to Jericho (pg. 127). Let's use what we know about the minor scales to play the right hand part. After having the class practice the first line. Give them time to practice the right hand part (10 minutes). Try again as a class.

We will have more time to practice this piece later. (NOTE: WE SKIP THE STRANGER piece on pg. 129).

BREAK

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Repertoire (cont.)

Look at pg. 130 Chord Progressions at the top (above Greensleeves). **Practice the chord progression on pg. 130 with me. Take some time to practice the left hand and right hand, hands separate for Greensleeves. After you have played the left hand five times, be sure to add pedal where appropriate.**

Introduce the Chord Progressions on pg. 132 (bottom). Have them practice these and play the left hand of Go Down Moses (pg. 133).

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Theory

Please turn to page 128 in your book. Please complete the accidentals that are necessary to complete the harmonic and melodic a minor scales. I would also like for you to include the chords above the staff on Go Down Moses (p.133).

Have them play the chords and label these on pg. 133 (Go Down Moses)

Please prepare your pieces independently. I will come around and complete pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Jericho (pg. 127), Greensleeves (pg. 130), Go Down Moses (pg. 133).

Session 18: D Minor (Three Forms of Minor Scale), Chords in D Minor

Technique

Ensemble: Today, we will playing in another beautiful minor key. This one is related to the key of F Major (which had one flat). Look page 134 in your book. We will play the D minor scale in three different forms.

Place all three forms of the minor scale on the board.

D E F G A Bflat C D (natural minor)

D E F G A Bflat C# D (harmonic minor = raised 7th scale degree)

D E F G A B C# D C Bflat A G F E D (melodic= raised 6th and 7th scale degrees on the way up, natural on the way down).

Have the students play each form – HANDS SEPARATE ONLY.

Ensemble: Have them practice three times while counting two beats for each note to perfect fingering and ensemble musicianship. Then help them practice hands together using whole notes as an ensemble.

Technique pass off- d Minor Scale Hands Together

Please turn to Scarborough Fair (pg. 135). Let's use what we know about the minor scales to play the arpeggios in the left hand part. After having the class practice the entire left hand. Give them time to practice the right hand part (10 minutes). Try again as a class.

BREAK

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Repertoire (cont.)

Please turn to pg. 136 to practice the chord progression in the middle of the page (block chords and then practice the arpeggiated progression).

Please look at Raisins and Almonds on pg. 136. Let's play the left hand together slowly. Notice that we are using the same chords that we practiced earlier.

Now, let's play the right hand together. Give time for them practice the right hand part.

Have the group split- one row plays right hand and the other left hand.

Please take this time to practice these two pieces or any others in the past that we discussed.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Scarborough Fair (pg. 135), Raisins and Almonds (pg. 136).

Please prepare your pieces independently. I will come around and complete pass-offs.

Session 19: Modulation, Syncopation, and Key Signatures - Oh My!

Technique

Ensemble: Let's Review the C, F, G Major Scales Hands Separately and Hands Together

Have them practice three times while counting two beats for each note to perfect fingering and ensemble musicianship. Then help them practice hands together using whole notes as an ensemble.

Repertoire

Ensemble: Review Jingle Bells (pg. 30), Blow the Man Down (pg. 89) and Go Down Moses (pg. 133)- hands separate and hands together.

Today, we will be playing in multiple keys. Sometimes pieces change keys or tonal centers. In music, we call this modulation.

Please turn to He's Got the Whole World in His Hands (pg. 138). What key does this piece start?

Yes, that's right – we start in G Major with one sharp (f#). Place your hands in G position to start. Let's play the left hand part with the block chords.

What key do we arrive at next? Yes, we arrive at C Major. Place your hands in C position. Please play the left hand for me as a class.

Finally, what key takes us to the end? Yes, we are in F Major with one flat (b flat).

BEFORE WE PLAY THE PIECE- let's go over the syncopated rhythm.

PLACE THE RHYTHM ON THE BOARD FOR THE FIRST MEASURE OF He's Got the Whole World pg. 138.

Have them clap the rhythm first and count out loud several times.

Now, let's play the right hand and left hand separately. Give time for them practice hands separately and encourage them to put together as they feel comfortable.

Have the class play the left hand part together, and right hand together.

Divide into two groups and have each row play one hand.

Have the class play hands together slowly.

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Repertoire (cont.)

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- He's Got the Whole World in His Hands (pg. 138).

Theory

Write in the chords (I- IV-V) etc. for each chord in the piece He's Got the Whole World in His Hands on pg. 138-139. If it is easier, have the students write in G, D7, etc. instead of Roman numerals.

Please prepare your pieces independently. I will come around and complete pass-offs.

Session 20: Broken Arpeggio Accompaniment, Syncopated Rhythms, Triplet Figures

Repertoire

Ensemble: Review: Jingle Bells (pg. 30), Blow the Man Down (pg. 89), and He's Got the Whole World (pg. 138-139).

Let's practice the left hand part of the warm-up on page 140. Now, let's work on playing the left hand part of the Entertainer (pg. 140). Be sure to work the left hand several times and remind them to look ahead as they read music.

Now, let's play the right hand part. Please notice that the first part is played one octave higher than written.

Please turn to Amazing Grace (pg. 142). Sometimes you will see eighth note triplet figures. We say "strawberry" on each one of these figures. Three of them equals one beat.

Let me play the first line for you and count this. Please take some time to practice the right hand of Amazing Grace. Also notice that there are "glissandos" – these are rolled very fast. This is how they will sound.

Take some time to practice the Entertainer and Amazing Grace. We will play these as a class.

Give them 20 minutes to practice these pieces. Some may feel the need to practice Jingle Bells and Blow the Man Down or review previous pieces.

Now, let's play the right hand of the Entertainer together.

Now, let's play the right hand of Amazing Grace together.

Now, you will have independent practice time to facilitate hands separate practice and hands together work to accomplish today's pass-offs.

Independent Practice: Have the students practice all pieces hands together to accomplish pass-offs.

Circulate throughout the classroom to assist pianists. Have those that feel comfortable "pass-off" independent pieces.

Pieces for Pass Off- Entertainer (pg. 140-141), Amazing Grace (pg. 142-143).

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DRAW

BEATS

symbol key

whole note



half note



quarter note



eighth note



sixteenth note



whole rest



half rest



quarter rest



eighth rest



sixteenth rest

