

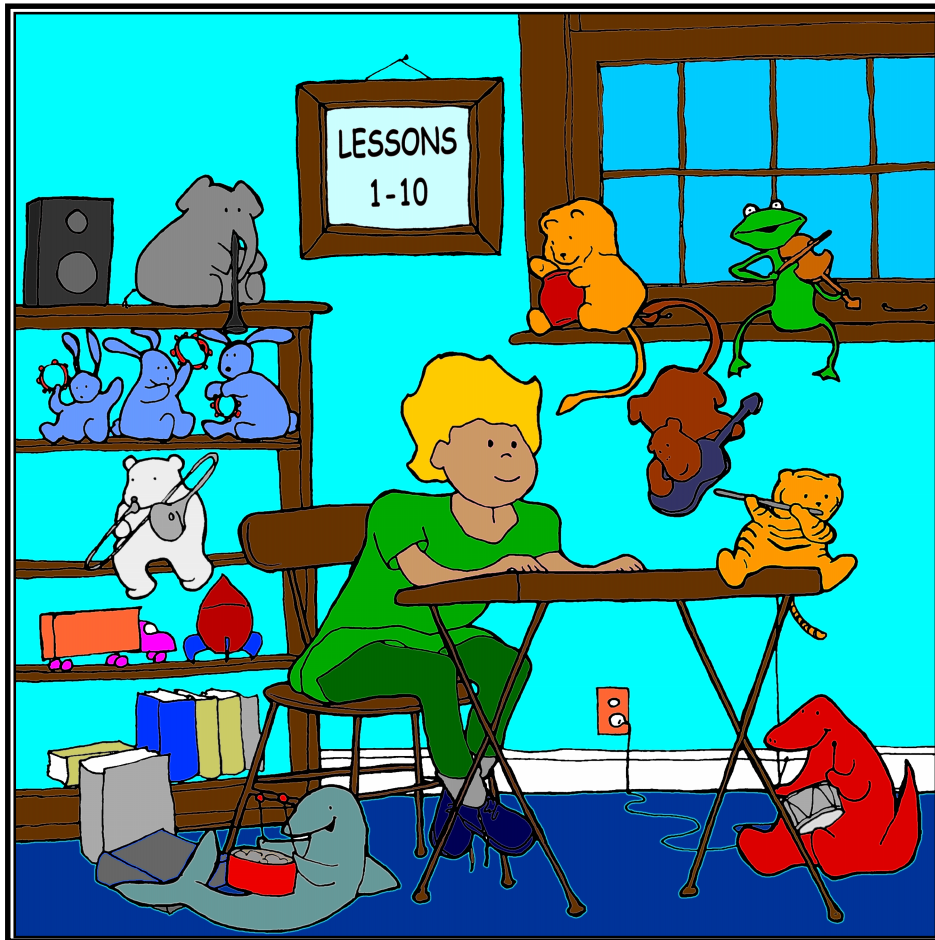


# SOUND

# HABITS

for the beginning keyboard/piano player

TEACHER EDITION LESSONS 1 - 10



By Robert Sayer  
[www.TheMusicClass.com](http://www.TheMusicClass.com)

Dear Piano/Keyboard Teacher,

I hope you enjoy this free sample of Sound Habits. I've included introductory text, the table of contents, the first three lesson plans, and worksheets for lessons one and three. You should find enough here to give you a good idea of my teaching philosophy, along with the opportunity to try it out.

The practice CD is an integral part of this method book. Each lesson your student practices simply by putting on the CD and following the instructions. Practice sessions are approximately 10 minutes each. You can find free sound files on our web site to practice with at [www.themusicclass.com](http://www.themusicclass.com) Click on the "Music & Store" icon and then "Instrument Method Books".

So go on and try it. It's free! First, read this text. Then, sit down with a young student, log on and try out lesson one with the sound file. I think you'll discover that this method is very special in the musical skills it teaches and it's fun approach.

Sound Habits is available on our web site, so when you're ready to purchase the series you know where to shop. Materials include the Teacher Book & CD-R (the CD-R includes worksheets you can print out from your computer), and the Student Book & Practice CD.

Sound Habits is divided into three parts: Lessons 1 - 10, Lessons 11 - 20, and Lessons 21 - 30. Each section requires its own Teacher Book (with CD-R) and Student Book/CD. Volume discounts are available.

Happy keyboarding!

Rob Sayer  
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# SOUND HABITS

for the beginning keyboard/piano player

A group keyboard/piano method for young players.  
Includes practice CD.

Teacher Edition  
Lessons 1 - 10

#### About the Author:

Robert Sayer is a music educator specializing in early childhood music development and beginning instrumental instruction. Rob is the founder and director of The Music Class, Inc. He developed The Music Class early childhood music education curriculums, and produces The Music Class tapes, CD's, songbooks and instrumental method books. Rob was a school band director for 12 years and has a master's degree in music education from the Manhattan School of Music. Rob is also a trumpet player and can be heard playing in jazz and classical groups in the Atlanta area.

To find out more about The Music Class curriculums and materials, visit our web site: [www.TheMusicClass.com](http://www.TheMusicClass.com)  
Teacher and school discounts available.

### Acknowledgments

I'd like to thank Anna Ayres Smith, Faye Carey, and Michele Marcus  
for their contributions to this book.

Sound Habits Lessons 1 - 10, Teacher Edition  
Developed by Rob Sayer for The Music Class, Inc. 770-645-5578  
World Wide Web: [www.TheMusicClass.com](http://www.TheMusicClass.com)

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Voices on CD: Rob Sayer and Raina Sayer

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2. pdf files are provided for the hand outs you will need. The list below gives the file name for the handouts found on your teacher CD-Rom.

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# Sound Habits Lessons 1 – 10

## About This Curriculum

Sound Habits is designed primarily for children ages 5 – 7 in a group setting with parents. Group lessons can offer significant benefits compared to private lessons:

- It's fun to be in a class with friends,
- Ensemble playing offers important musical training,
- The social experience helps to motivate students to practice.

At The Music Class studios we take up to 8 children in a class and each child is with a parent. Our classes meet once a week for 45 minutes. Most of our students are five years old and are “graduates” of our Music Pups™ and Music Cats™ curriculums. Students taking Sound Habits who have not had early childhood music classes may have better success starting at ages 6 or 7.

Parent participation is a big part of what our classes are about. Parents help the teacher in class by coaching their children. By participating in class, parents are fully aware of the practice expectations and are well prepared to help their child at home. An extra benefit of having child and parent in class together is that child and parent learn together and enjoy the learning process together. This is unlike so many other activities where the parent knows most of the material and the child is starting from scratch. Instead, frequently the child learns faster than the parent, which is an educational experience for both!

There are 30 lessons in this curriculum. At The Music Class we divide them into three ten-week sessions. The last class of each ten-week session is a recital. Upon completion of the *Sound Habits* curriculum we recommend our students continue with either a group lesson or private piano teacher.

## Private Studio Teacher

While this curriculum was designed primarily for group lessons, it is easily adaptable for the private piano teacher. A majority of the activities can be done as described, and most of the others activities are easily adapted. Look for the occasional *P.S.T.* markings for suggestions on how to adapt certain activities. (*P.S.T.* stands for Private Studio Teacher.)

## Materials

All worksheets and handouts can be found both in this teacher book and on the teacher CD-Rom that comes with this book. All files are in pdf format and can be opened and printed out using Adobe Acrobat Reader (included on the CD-Rom.) Worksheets and handouts include:

- Lesson 1 Do Deduction Game.
- Lesson 2 Do And Ti Deduction Game.
- Lesson 2 Do Drop Game
- Lesson 3 Worksheet
- Lesson 4 Worksheet
- Lesson 5 Worksheet
- Lesson 7 Worksheet
- Lesson 9 Resonator Bell Parts

### Keyboards

An instrument for each student is needed. The keyboard can be an inexpensive electronic instrument. The only requirement is that it has full size keys.

### Sound Habits Lessons 1 – 10, Student book & CD

Each student needs their own copy of the book and CD. (They are packaged together.) Ask your students to bring the book to class each week. The CD is for home practice only. The Sound Habits student book and CD is available at [TheMusicClass.com](http://TheMusicClass.com) online store.

### Sticks

We frequently use rhythm sticks in class. A pair is needed for each child and adult in the room. If you have 8 students in your group lesson, you will need 17 pairs of sticks (a pair for each child and adult, plus one pair for you). Rhythm sticks are available from a number of sources, including [TheMusicClass.com](http://TheMusicClass.com) online store.

### Egg shakers

We use egg shakers as a rhythm prop. An egg is needed for each child and adult in the room. Egg shakers are available from a number of sources, including [TheMusicClass.com](http://TheMusicClass.com) online store.

### Balls

You need one ball for each student if you do the ball activity in lesson 2. We use soft “Gertie Balls” which, of course, are available at [TheMusicClass.com](http://TheMusicClass.com) online store.

### Markers

You need a multi colored set of magic markers to use with worksheets.

### Giant floor mat keyboard

FAO Schwartz sells a “big” keyboard that we use in class. If you don’t have a giant keyboard, you can use a regular keyboard and put it on the floor in the circle.

### Drum band instruments\*

For this optional activity, you will need: one cabasa/afuche; several maracas; a few eggs; several tambourines; approximately 5 djembe drums (or similar); one gathering drum (or similar); large 5 gallon water jug.

\*All drum band instruments can be substituted with other instruments. If you are substituting instruments, note that the top part should be played by higher pitched shakers, the middle part by medium pitched drums, and the bottom part by lower pitched drums.

### Resonator bells

For the resonator bell activity in lesson 9 you need B, C, D, E, F, and G bells if you have 6 students. If you have 7 students, add a C bell. If you have 8 students, add a G bell.

### Recital Gifts

I like to hand out a small trinket or gift to each student who performs at the recital. (Performing even one short song.) A small gift frequently can motivate a shy child to perform who otherwise would not. Because the gift can sometimes motivate a shy child to perform, it can make the difference between having a successful recital performance experience, or with no gift, having them not perform, and leave with a sense of failure.

## Terminology

### At keyboards

Go to the part of the room where the keyboards are set up.

### In Circle

Go to an open part of the room where there is enough space for the class to sit on the floor in a circle.

### Audiate

To imagine and understand music in your mind without music being physically present. Like thinking, audiation is a skill with the potential for endlessly increasing sophistication.

### Check for Understanding

Make sure your students understand the concept you just taught.



P.S.T.

Private Studio Teacher.

### Macro Beat

The fundamental beat of the song. The macro beat is the beat you tap your foot to, march to, or clap to when listening or performing a song.

Because the internal rhythmic pace of individuals varies, different people might interpret where the macro beat is differently. For example, given a particular song in 4/4 time at 84 beats per minute, a more relaxed person might feel the quarter note as the macro beat, while a faster paced person might feel the eighth note as the macro beat. While the style of the music may determine where the macro beat is, sometimes there is no one right answer.

### Micro Beat

In duple meter there are two equal micro beats in every macro beat. (If a quarter note is the macro beat, eighth notes are the micro beat.)

In triple meter there are three equal micro beats in every macro beat. (If a quarter note is the macro beat, eighth note triplets are the micro beat.)

### Tonic

Any sequence of **Do**, **Mi** and **So** in a major tonality is a tonic pattern. When **Do**, **Mi** and **So** are played together, the harmony they create is called a tonic chord.

### Dominant

Any sequence of **So**, **Fa**, **Re** and **Ti** in a major tonality is a dominant pattern. When **So**, **Fa**, **Re** and **Ti** are played together, the harmony they create is called a dominant chord.

## Sound Habits Student Goals For The First Ten Lessons

Not all students will master each of the following skills in the first ten weeks. All of the skills will be reviewed in the next session. Enjoying class, enjoying practice at home, establishing good musical habits, and making progress are important. The rate of progress will vary from child to child and is of secondary importance.

<p><b>RHYTHM SKILLS</b></p> <p>Listen and move in time to rhythm being played.</p> <p>Listen to rhythm patterns and reproduce them accurately.</p> <p>Listen and play in time with other performers in a small ensemble.</p> <p>Understand the terms duple and triple. Be able to make an educated guess as to if a piece is in duple or triple time.</p>	<p><b>TONAL SKILLS</b></p> <p>Listen to vocal tonal patterns and reproduce them accurately.</p> <p>Listen to tonal patterns and “trace” the pitch, showing if each note is higher or lower than other notes in the pattern.</p> <p>Audiate a pattern and sing out loud a selected note only.</p> <p>Audiate a song and sing out loud selected notes only.</p>
<p><b>KEYBOARD SKILLS</b></p> <p>Establish good hand position at the keyboard.</p> <p>Be able to find Ti, Do, Re, Mi, Fa, and So on the keyboard in the key of C major.</p> <p>Be able to find Ti, Do, Re, and Mi on the keyboard in the key of F major.</p> <p>Accurately play Mi, Mi or Re, Re during I’m So Happy.</p> <p>Perform Major March in the key of C major.</p> <p>Perform Major March in the key of F major.</p> <p>Perform Blueberries Applesauce in the key of C major.</p> <p>Perform Minor Blueberries in the key of F major.</p>	<p><b>COMBINATION SKILLS</b></p> <p>Established the habit of singing at the keyboard and matching sounds on the keyboard to the student’s voice.</p> <p><b>Listen to keyboard patterns using the notes Do, Ti, Re, and Mi and be able to play them back on the keyboard.</b></p> <p>Sing entire songs accurately from memory including:</p> <ul style="list-style-type: none"> <li>— Major March</li> <li>— Blueberries Applesauce</li> <li>— Minor March</li> <li>— Minor Blueberries</li> <li>— Hot Cross Buns</li> <li>— Go Tell Aunt Rhody</li> <li>— Baa, Baa Black Sheep</li> </ul> <p><b>THEORY SKILLS</b></p> <p>Identify Do, Mi, So as a tonic pattern in a major tonality.</p> <p>Identify So, Fa, Re, Ti as a dominant pattern in a major tonality.</p>

## PRACTICE TIPS AND CHART (from student book)

### **A note for parents**

Parent and child should practice together a minimum of three times per week. Practice sessions should be short: approximately ten minutes.

As a parent, your role is to supervise and practice. Establish a regular time that you and your child can look forward to as your practice time together.

Fill in the chart below after each practice session. Bring in this book every lesson so that your child can share this information with your teacher.

Each day that you practice with the *Sound Habits* CD, you and your child should put your initials or a mark in the box.

NAMES \_\_\_\_\_ and \_\_\_\_\_  
(Child) (Parent)

Week Number	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Week 1							
Week 2							
Week 3							
Week 4							
Week 5							
Week 6							
Week 7							
Week 8							
Week 9							
Week 10							

## LESSON #1 (Items in bold on practice CD)

## P.S.T.

- Adapt each activity as needed. For example, you probably don't need to practice "keyboards off" in number 1.
- You may not want to do the *I'm so Happy* song or *See You Next Time* song each lesson.
- On number 4, you can hold hands with your student and do the exercise with the practice CD. Then have your student move his or her arms up and down to the pitch while you play *Do and So* at the keyboard.

## MATERIALS

CDs and books for students; sticks; lesson 1 Do Deduction Game; egg shakers

## PROCEDURES

## AT KEYBOARDS

## 1. Keyboards Off

When using electronic keyboards, you first need to teach the class how to turn keyboards on and off. Explain how the power switch works (some have several settings). Then have everyone turn his or her keyboard on and make a lot of noise. When they are loud, say "keyboards off!" When you say "keyboards off" they should turn their keyboards off and be quiet. It's a good idea to repeat and practice this activity. It can be your primary way to get everyone quiet when the class gets rowdy.

2. *I'm So Happy*

Have everyone sing and clap along while you sing and name each child in turn. Adapt the rhythm as needed for each name. (Every class starts this way.)

For those who know this song, here's a little history. The greeting song *I'm So Happy* that we use in keyboard class is a revised version of the song that we use in our early childhood "music pups' classes. During the names on the tonic phrases, instead of going from Mi to So, we've changed the notes to Mi, Mi. When the students start playing those notes in class this will make it easier.

***I'm So Happy***

By Rob Sayer, Michele  
Marcus, Raina Sayer

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1. I'm so hap-py to see (name-) I'm so hap-py to see (name)

I'm so hap-py to see (name-) Ev-'ry one has fun in mu - sic class.

### 3. Major March. Sticks

Sit in a circle. Hand out sticks to students and parents. Tell them they are about to hear a song. Their job is to remember as many words as they can from the song. Sing the song while we all click sticks to the beat. After singing the song once or twice, ask "who remembers a word from the song". Repeat as needed until you've gone over all of the words. Ask the grownups to sing it with you. Then ask the kids to sing it with you

NOTE: We use this technique throughout Sound Habits. If your students have a difficult time remembering the words, I suggest you ask them to listen to the song and be ready to tell you what the first and last are. After they get the first and last words, then sing the song again and ask them to try to remember one other word. Continue this until they have given you all the words.

**Major March**

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1. I can play in ma - jor, ma - jor, ma - jor.  
2. I can play in du - ple, du - ple, du - ple.

Do, Do, Re, Re, Mi, it's lots of fun.  
Do, Do, Re, Re, Mi, and now it's done.

### 4. Pitch readiness. Arms Up And Down game. Keyboard for teacher

First have everyone stand up. Parent and child should face each other and hold hands. Tell them you are going to play two different notes. When they hear the higher note, which sounds like this (play So) they are to put their hands up. When they hear the lower note, which sounds like this (play Do) they are to put their hands down low. By holding hands they can help each other out.

Play Do and So on a keyboard using the kind of phrasing used on the practice CD. Parent/child teams are to move arms up and down with the pitch. Vary the exercise by having parents alone move their arms up and down to your playing, and then have kids only do the same. Vary your playing between predictable phrasing and surprising phrasing.

### 5. Learn where Do is in the key of C Major. Printouts for Do Deduction Game from teacher CD-rom.

- Have everyone gather around an area where they can all see the printouts. Show everyone the first page, point to the note that is marked and explain that "this note that is marked is called Do." Show page 2 and say "this is not Do". Show page 3 and say "this is not Do". Show page 4 and say "this is not Do - oops, how did that get here?" (Page 4 is a silly picture.)
- Discuss the difference between what Do looks like compared to the other notes. Hopefully a student will point out that it is below, or to the left of the two black keys. After discussing where Do is in relationship to the black keys, repeat step a.
- Check for understanding. Put down pages 1-4 one at a time in a random order. This time ask them to say Do if the note marked is Do, or no if it is not Do.

- d. Show everyone page 5 and say “this is not Do”. Show page 6 and say “this is not Do”. Show page 7 and say “this is Do!”
- e. Discuss the difference between what Fa and Do look like. (Do is to the left of two black keys, while Fa is to the left of three black keys.)
- f. Check for understanding. Repeat step c, but this time use pages 1 – 7.
- g. Show everyone page 8 and say “this is not Do”. Show page 9 and say “this is not Do”. Show page 10 and say “this is not Do, hey, how did that get here?” Show page 11 and say “this is Do!”
- h. Check for understanding. Repeat step c, but this time use all the pages.

## AT KEYBOARDS

### 6. Find Do on their keyboards.

Have the class go to their keyboards. They will most likely immediately start playing them. This is ok, it gives you a chance to practice getting them quiet by saying “keyboards off”. With their keyboards off, ask them to find a Do on their keyboard. Parents should help them if needed. After they have found a Do, they should then find a different Do. Have them find as many Do’s as they can. While they are doing this, go around to each student and make sure they understand how to find Do. (At this time you do not need to be concerned about which one is “middle Do”.)

**Color in each Do for homework.** Explain to the class that one of the homework assignments is to practice finding Do. Look in your book at the pages titled Lesson 1 Worksheet. There are three copies of this page. On your CD it will ask you to turn to this page and color in every Do. There are three pages because you should practice (at least) three days, and each day you should fill in one new page.

### 7. Teach right hand position.

It’s important that your students develop good habits regarding hand position. Some children can relax their hands and quickly assume good hand position. Others have a lot of tension in their hands and fingers and it takes them quite a while to learn how to relax their muscles and shape their hands correctly. Because this can be frustrating, I think it is important to regularly remind your students about correct hand position, but at the same time let them know if they can’t get it correct now they should not worry. It will come in time.

The more they focus on audiating sounds, the more relaxed their body becomes, which in turn leads to being able to form good hand position. Audiation will improve throughout the year, and so will hand position.

A simple analogy you can use with your students is to have them imagine that their hand is like a spider (with 5 legs).

- Each spider leg (finger) should be on it’s own key. (Demonstrate, with right thumb on Do, pointer finger on Re, etc.)
- The spider should be awake and up. A sleeping spider is when the wrist falls down. (Don’t let the wrist fall. The wrist needs to be in a straight plane between the elbow and the knuckle where the finger joins the hand.)
- The spider’s legs (your fingers) should be gently curved. Don’t let the knuckle collapse and bend back.
- Longer legs (middle fingers) should extend farther up the keys than shorter legs (thumb, pinky).

**8. Echo rhythm patterns on C Do.**

Ask the class to turn their keyboards on and put their volume on low. (You may need to teach them how to adjust their volume.) Ask them to put their right thumb on Do and be careful to keep their hand position correct like we just learned. (Check that their spider is awake.) In a moment they are going to echo what you play on the note C Do only, which means they are going to use their right thumb only. Let them know that the hardest part of this exercise is being quiet when it is the teacher’s turn to play. It is important that they hear you so that they know what to echo.

For each of the following patterns, first make sure the class is quiet. Then play the pattern on your keyboard. Then, without skipping a beat, in rhythm the class should attempt to echo the pattern back on their keyboards. You may need to stop between patterns to quiet everyone down before playing the next pattern. Tell the class that you don’t expect them to be able to play back the patterns correctly the first time here in class. Instead, you want them to understand the sequence so that they can practice with their CD and hopefully next week do better with this exercise.



IN CIRCLE

**9. Tonal audiation exercise**

In circle hand out egg shakers and lead the class singing *Lost My Sneakers* in C major. While they don’t know this song, they should be able to learn it quickly. Take suggestions for other things to lose and find and sing different verses. The reason we do this is because it is fun, and also to spend some time in C major as preparation for the tonal patterns we are about to do.

**Lost My Sneakers**

Based on the traditional song "Lost My Gold"  
Ring from Jamiaca.  
New lyrics by Rob Sayer

©2001 The Music Class, Inc.

- 2. ....Lost my T-shirt, looked in the dresser, it wasn't there.  
.....Found my T-shirt, looked in my bedroom, under the chair.

*P.S.T. It's much more fun singing this song with a group. With a private student, you may want to just play a few chords in C Major to establish the tonality (C, F, C, G7, C) and then go right to the tonal patterns below.*

Collect eggs quickly and then chant the following instructions (sing the instructions on the note C). "I'm going to sing some patterns. Listen to each pattern and then sing back THE FIRST NOTE ONLY"

Singing back the first note only requires greater audiation skill than singing back the entire pattern. This is a nice exercise to get them thinking on a higher level; the kind of thinking that will be needed for this class.

Demonstrate how they are to sing back the first note only, practice with the entire group responding together, and then ask for student volunteers. Use the following 2 and 3 note patterns, or make up your own tonic patterns.



10. Hand out CD and book. Explain that they are to practice at least 3 times each week, between 10 and 15 minutes per practice. They should follow the instructions on the practice CD. Read to them the practice guidelines in the student book. They should bring their book to class every week. They should not bring their CD.

Strongly encourage them to use the practice chart in their book. They should initial the chart in the appropriate box every time they practice. Tell the parents that next week you will look at the practice chart in their book when they come in. If they have practiced and filled out the chart in the book then you will be able to praise their child for their practice.

11. *See You Next Time* with wrong names.

This is a fun game we use to end each class. *Sing See You Next Time*, but deliberately get the name of each child wrong. Substitute a different first letter, call them by their sibling's name, call them a word that is printed on their shirt, the name of a different student, or anything silly. As you go around the class, sing the phrase and each child says "NO, THAT'S NOT MY NAME!" ask them what their name is and then sing the next phrase with their correct name. I do this game almost every week for the entire year with my 5 and 6 year olds and they never tire of it. It ends the class in an upbeat and fun way for everyone.

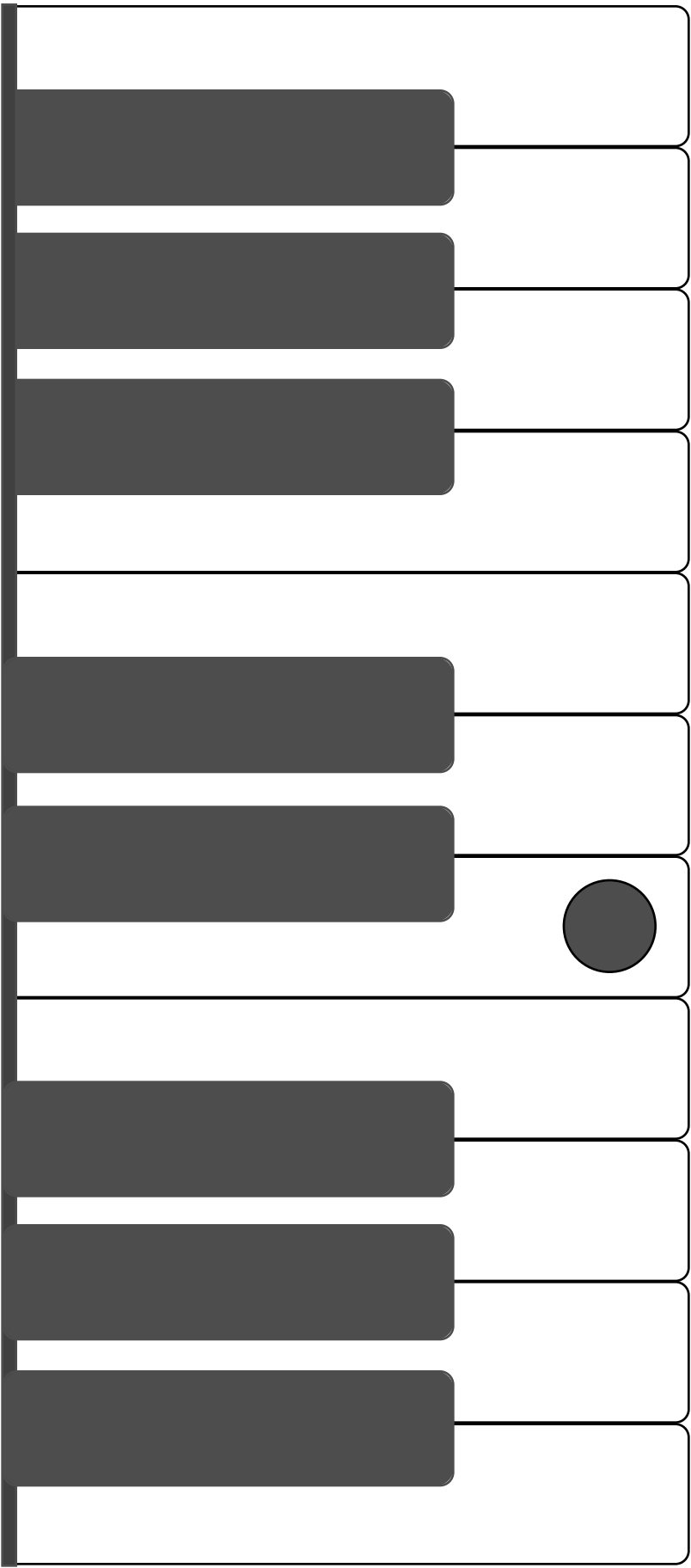
**See You Next Time**

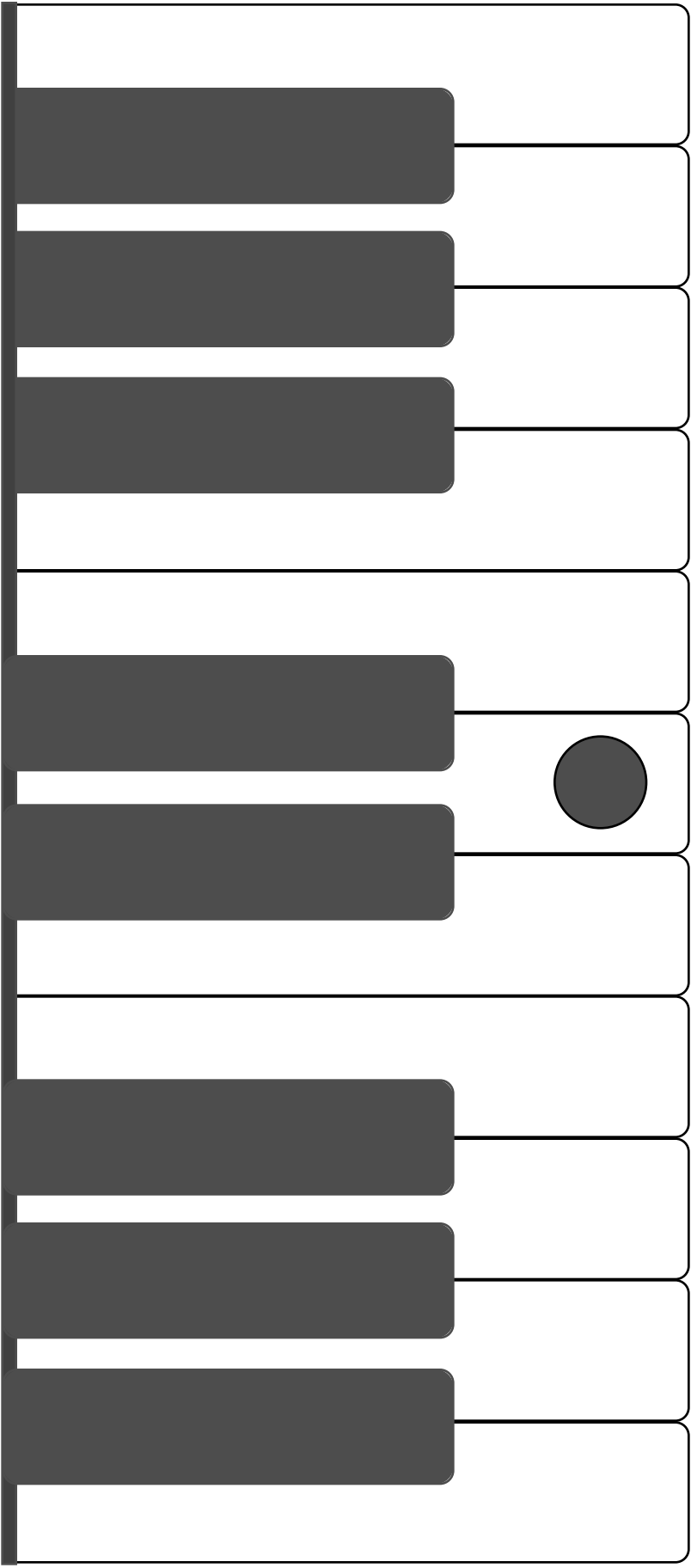
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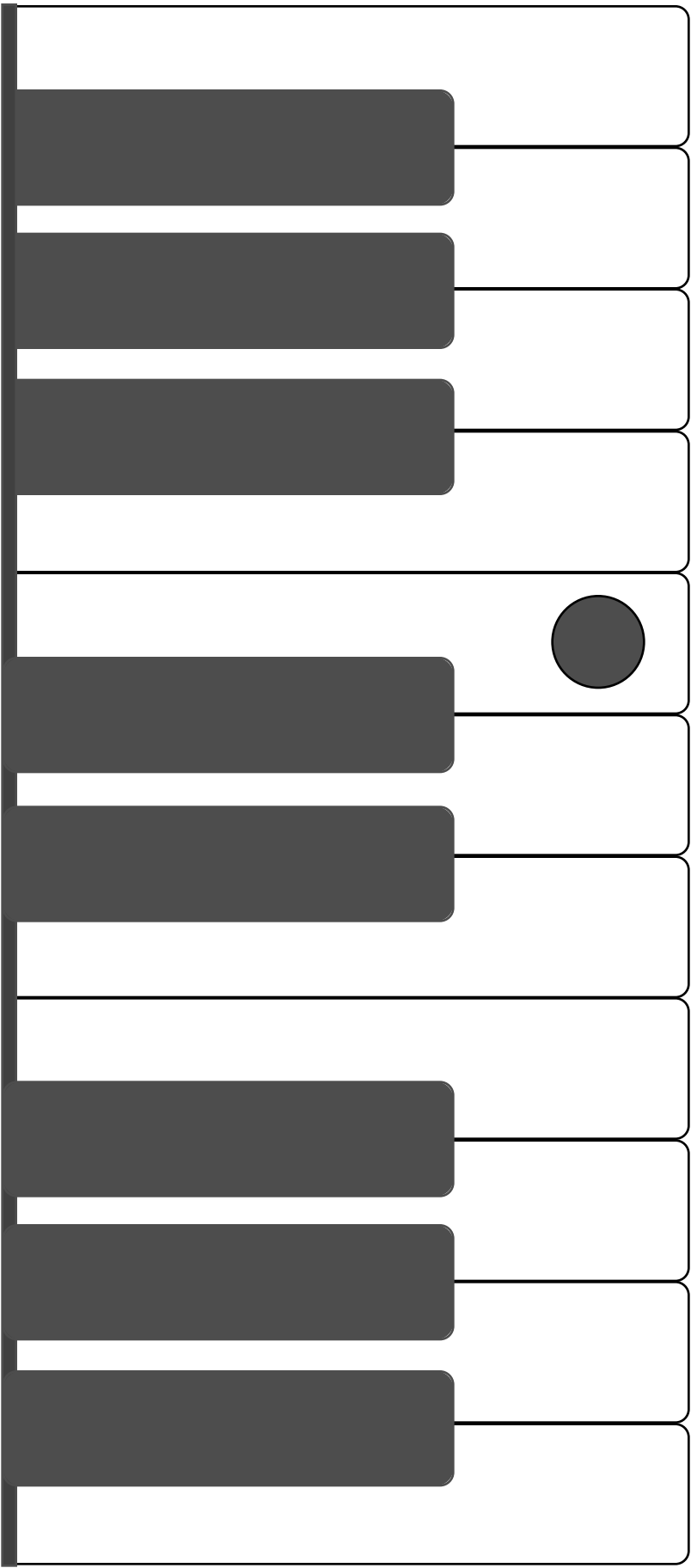
I'm so hap - py I saw(name). I'm so hap - py I saw (name).

I'm so hap - py I saw(name). See you next time in mu - sic class.

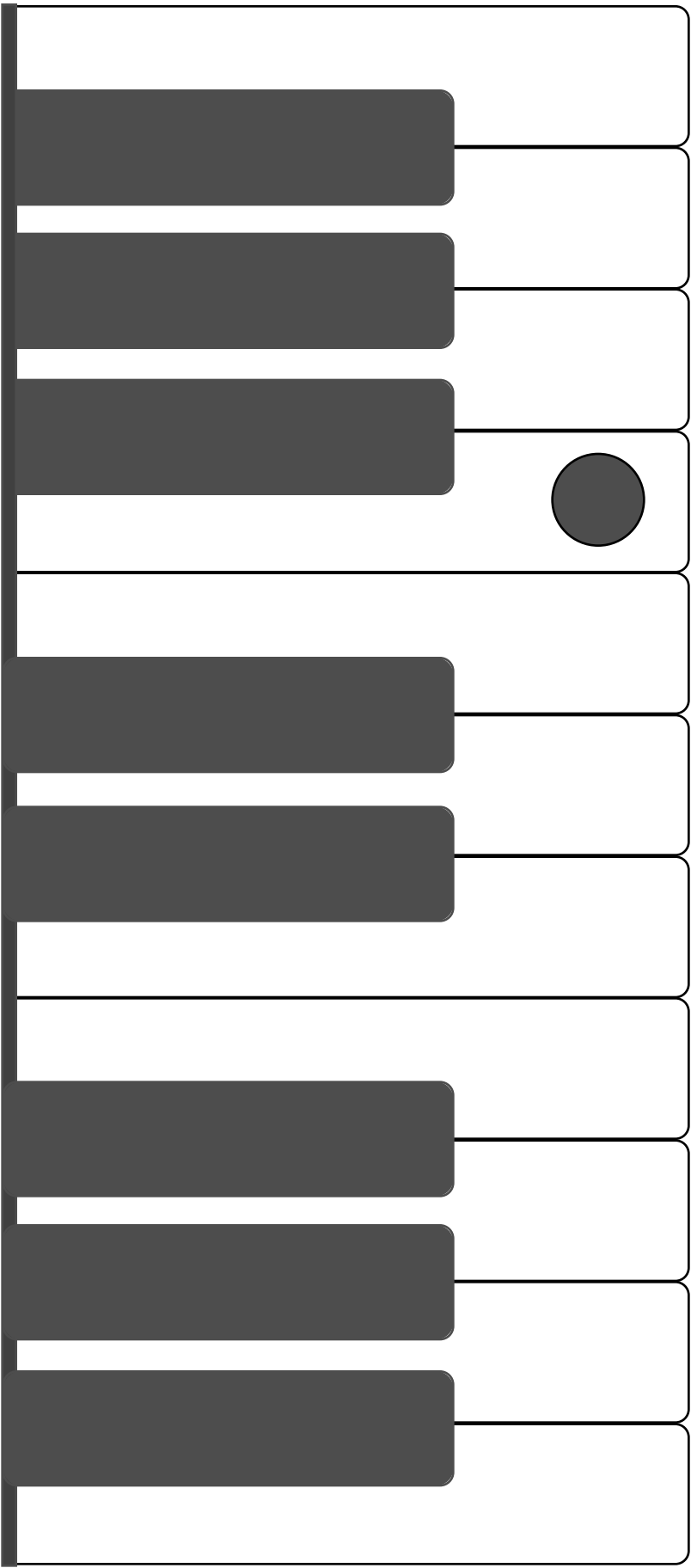


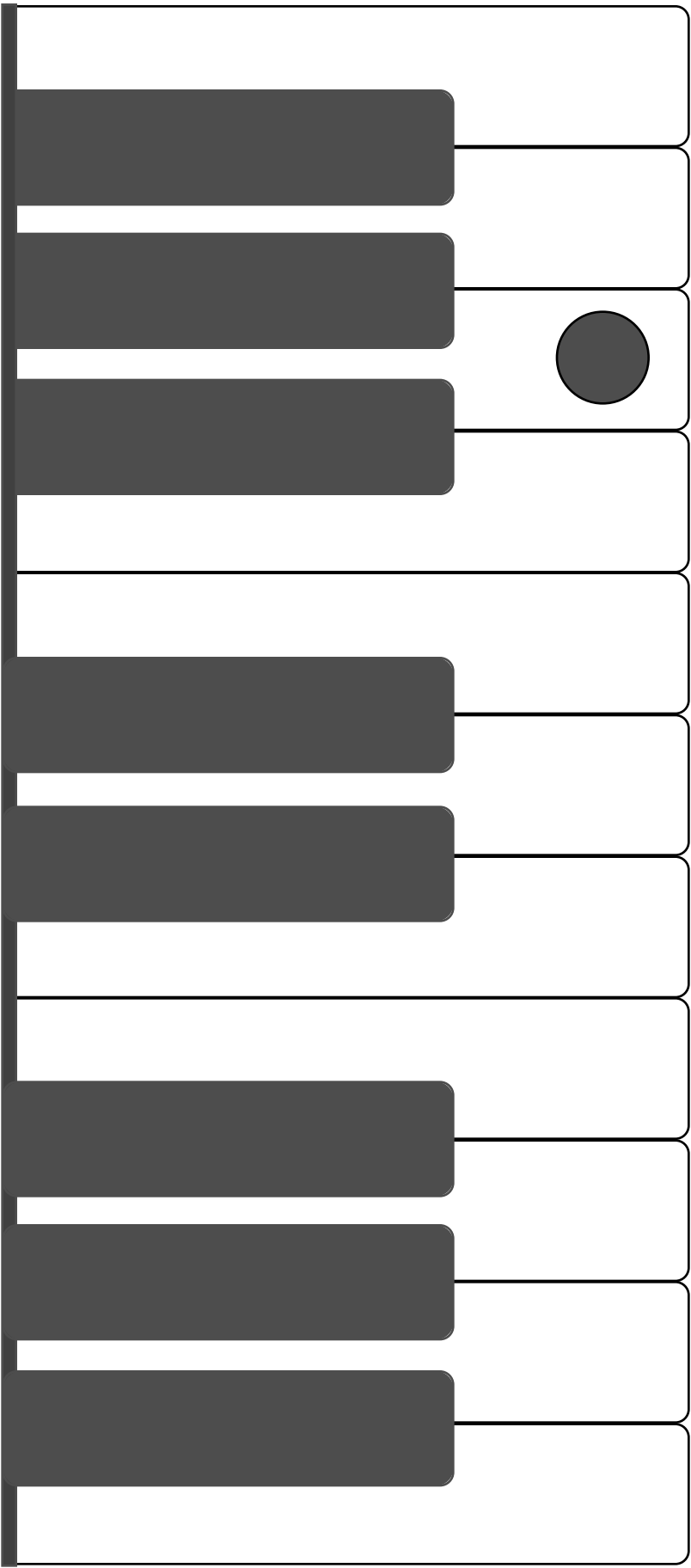


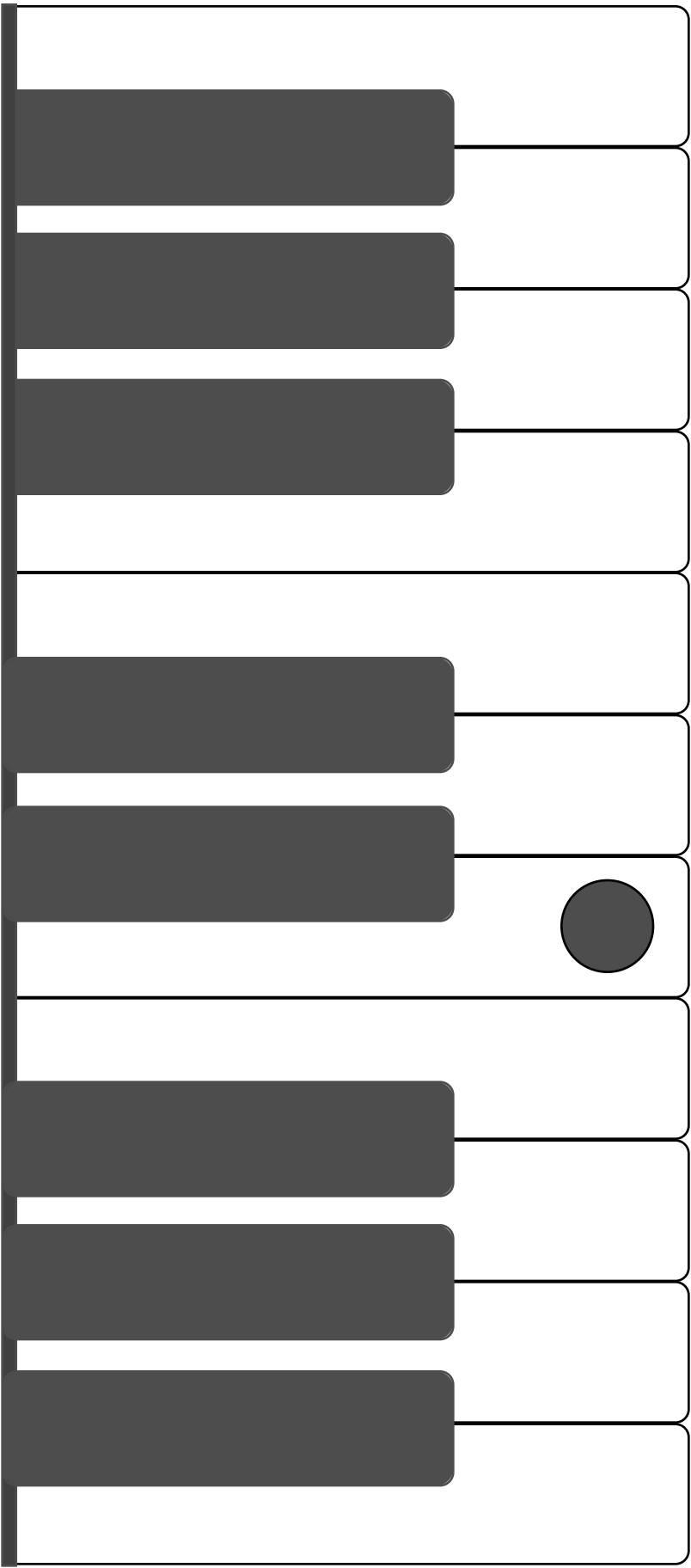


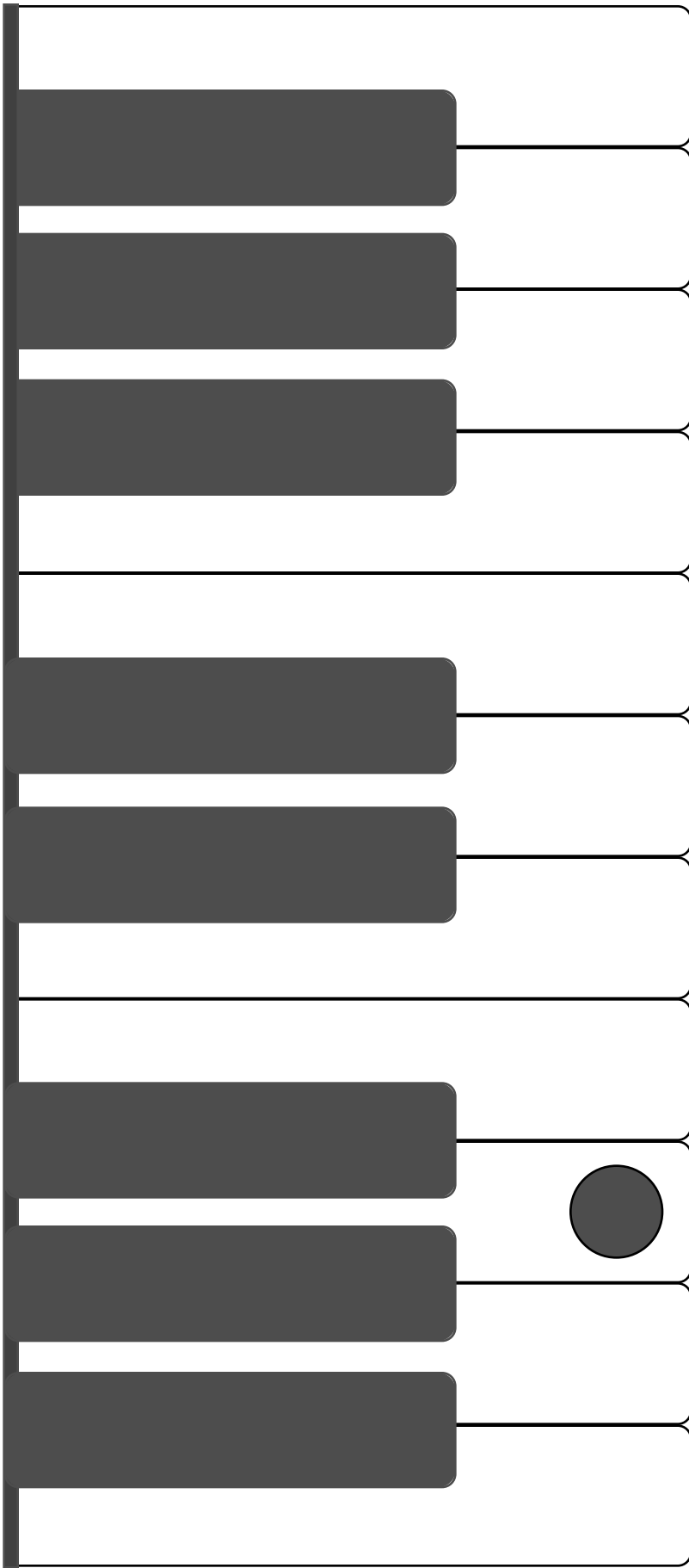




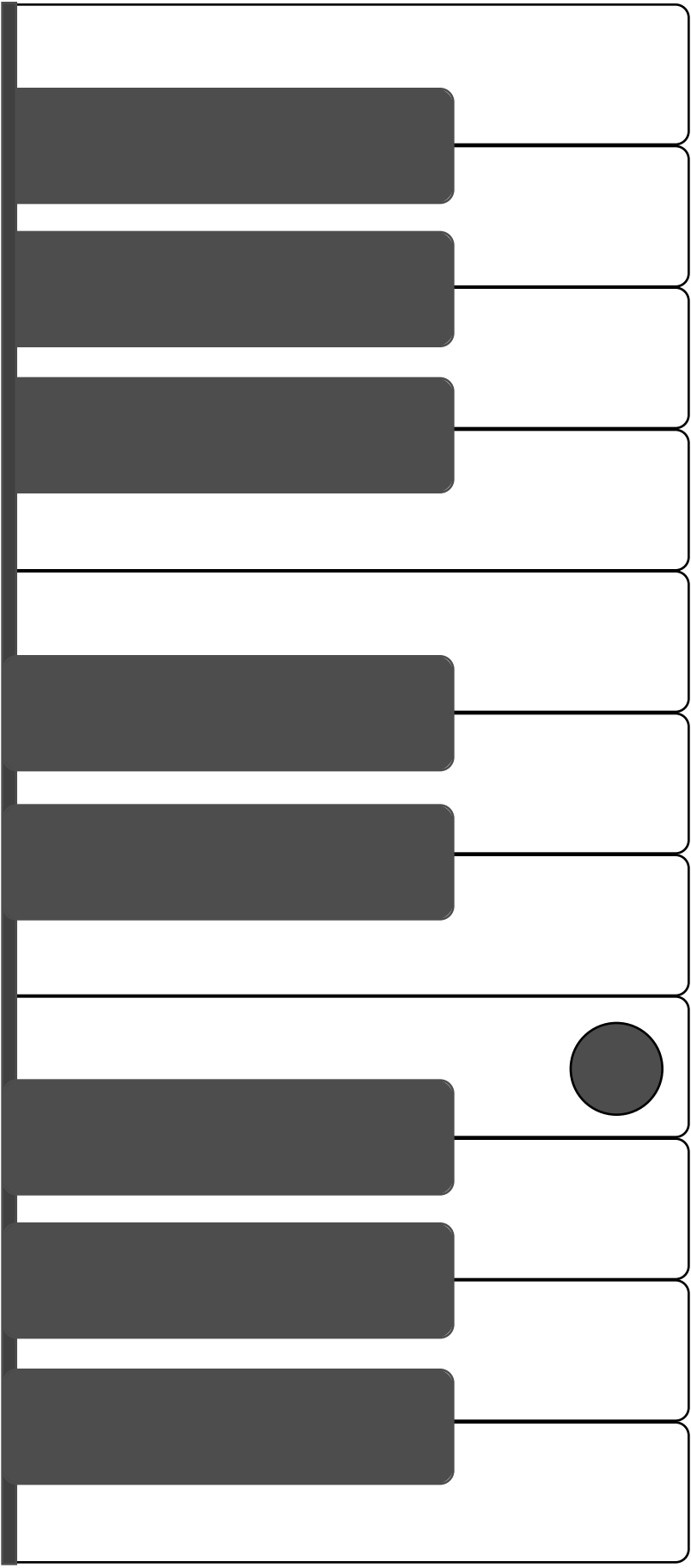


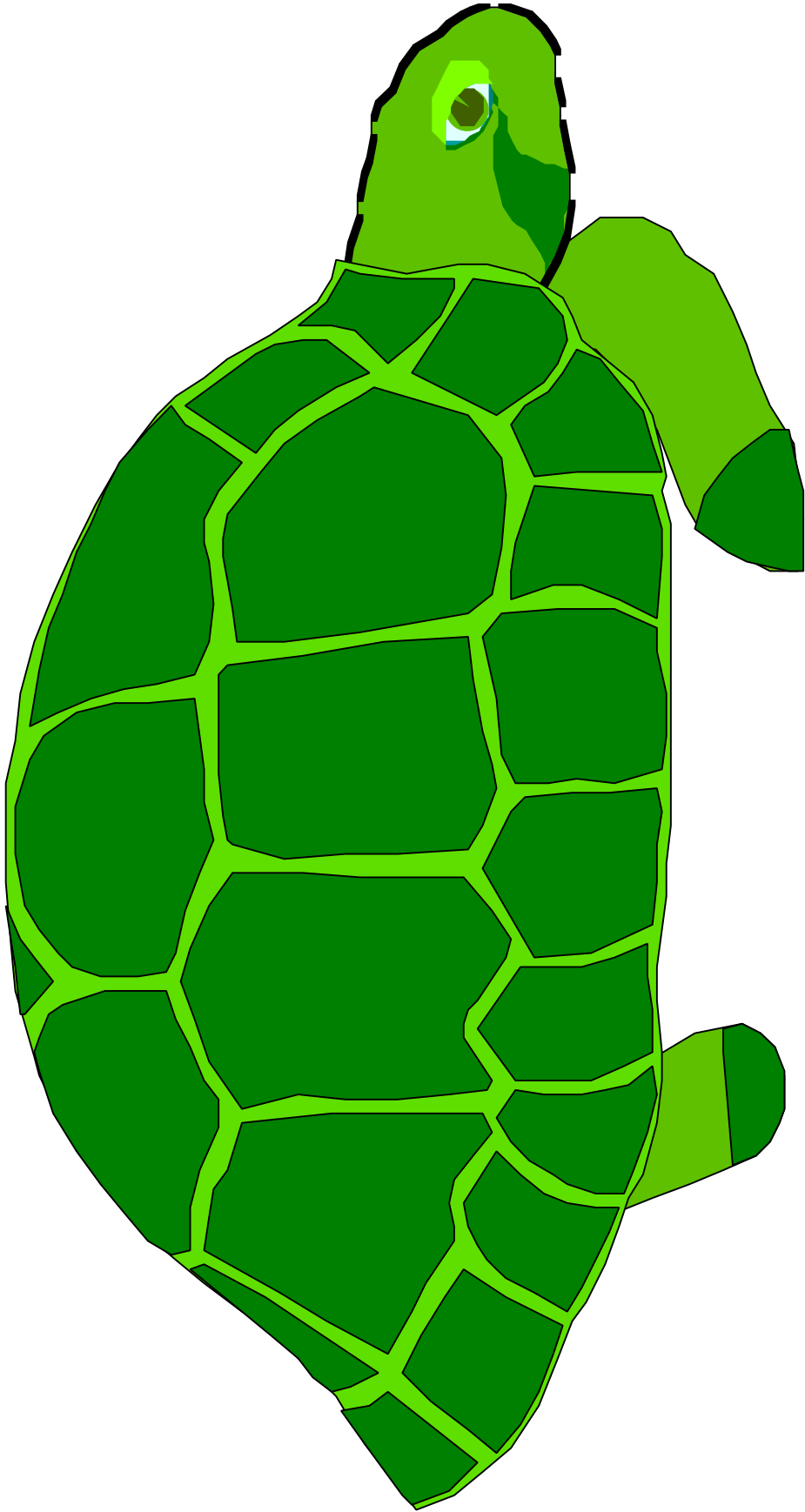


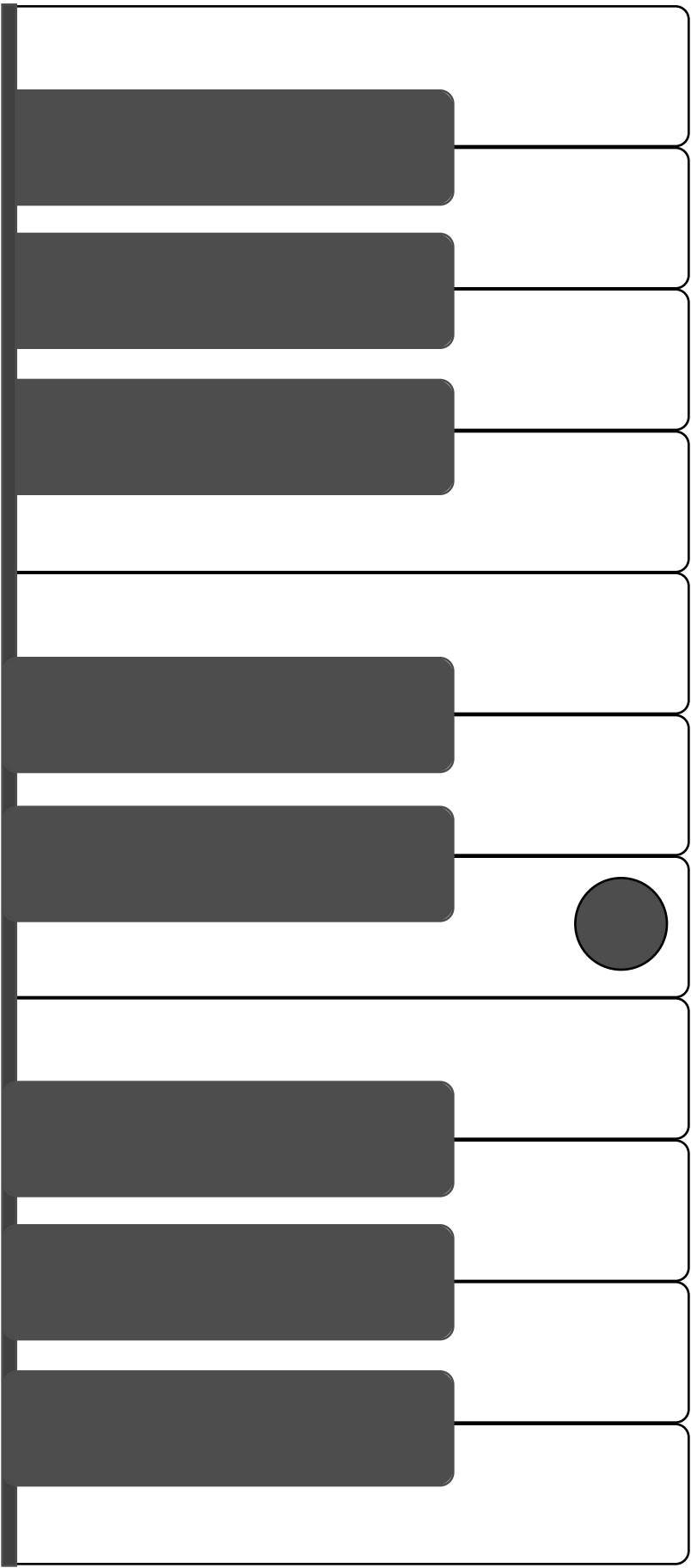












## LESSON #2 (Items in bold on practice CD)

### MATERIALS

Sticks; lesson 2 D and Ti Deduction Game; lesson 2 do drop game; eggs; balls

### PROCEDURES

1. As students enter, ask to look at their books and check their practice record. Also check their Lesson 1 homework pages where they were to color in all the Do's. If they practiced at least three times, praise them for their good work! If they didn't practice enough, suggest they practice at least three times this week. (Check their practice record every week. Doing so will reinforce how important practicing is, and if they are practicing enough it will give you the opportunity to start class by praising their good work.)

### AT KEYBOARDS

#### 2. *I'm So Happy*

Have everyone sing and clap along while you sing and name each child in turn. Adapt the rhythm as needed for each name.

### IN CIRCLE

#### 3. Review *Major March*. Sticks

Sit in circle. Hand out sticks to students and parents. Sing the song together while clicking sticks to the beat. It's important to get the students and parents comfortable with the routine of singing in class. You also want to find out if they memorized the song. Feel free to repeat the song several times, clicking your sticks in different ways each time you repeat the song. (When clicking sticks in different ways, you can click up high, on the floor, on your toes, etc, but always be sure to click to the macro beat.)

#### 4. *Blueberries Applesauce*. Sticks

Tell them they are about to hear a song that is similar to *Major March*. Their job is to tell you what is different in this song. Sing the song while we all click sticks to the beat. After singing the song ask "what words were different between this song and *Major March*?" Try singing the song together.

# Blueberries Applesauce

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Rob Sayer

1. Blue-berries, blue-berries ap - ple sauce. Yum, yum, yum!, Ap - ple sauce.  
 2. Strawberries, strawberries ice cream cone. Yum, yum, yum! Ice cream cone.

Blue-berries, blue-berries ap - ple sauce, move in tri - ple time.  
 Strawberries, strawberries ice cream cone, move in tri - ple time.

## 5. Discuss the terms *duple* and *triple*.

*Duple* is when each macro beat (which is the basic beat of the song) can be divided into two equal parts. Tap the beat and chant one, two, one, two, one, two, one, two. You can tell if a piece feels like duple by going down up with your forearm while singing the song: down up down up down up down up. To demonstrate you can sing or play a march while they make the down up gesture with their arm.

*Triple* is when each macro beat (which is the basic beat of the song) can be divided into three equal parts. Tap the beat and chant one, two, three, one, two, three, one, two, three, one, two, three. You can tell if a piece feels like triple by making a circle with your arm while singing the song. "Draw" a circle in the air, with "one" always being at the bottom of the circle. To demonstrate you can sing or play a waltz while they make the circle gesture with their arm.

Triple has a round feel, and duple has a rigid or square feel.

You will repeat this information about duple and triple in future lessons. Your students don't need to have a full understanding of it at this time. By bringing it up now you are explaining the words to the Major March and Blueberries Applesauce, demonstrating to the parents an uncommon and more sophisticated concept that we will be working on, and preparing the students for it when it comes up again. Let the parents and students know that they are not expected to master this now. It will reassure them if they are a little confused!

## 6. High Low game with arms. Keyboard for teacher

Have everyone stand up and review the pitch game you did last week. This time, do not have them hold hands. (Instead, have them think independently.) Review the instructions: When they hear the higher note, which sounds like this (play So), they are to put their hands up. When they hear the lower note, which sounds like this (play Do), they are to put their hands down low. Play Do and So on a keyboard using the kind of phrasing used on the practice CD. Try varying the exercise by having them close their eyes.

Repeat the exercise, but this time use Do as the high note, and Ti as the low note.

## AT KEYBOARDS

Go to the keyboards and sit in chairs. (Keyboards should stay off. Don't forget your "keyboards off" command.) Have everyone put both hands on their belly. This time, when they hear the higher note, which sounds like this (play Do), they are to have both hands on their belly. When they hear the lower note, which sounds like this (play Ti), they are to put their left hand out to their left side. (Demonstrate) The idea here is to make a connection to the keyboard where the low notes are on the left. **(This exercise with Do and Ti is on their practice CD this week.)**

## IN CIRCLE

7. Review where C Do is on keyboard. Learn where Ti is. Printouts for lesson 2 Do review game; printouts for lesson 2 D and Ti deduction game.

Drop the pile pages for "Do Review" all over the floor. There are 16 Do's, enough so that in a class of eight each child can find two. Ask each student to pick up two Do's. Parents and teacher can help review what Do looks like if need be. When they are all done, ask the class to neatly pick up the rest of the papers so you can have them for you next class.

Learn where Ti is on the Keyboard.

- a. Have everyone gather around an area where they can all see the printouts. Show everyone the first page, point to the note marked and explain that "this note that is marked is called Ti." Show page 2 and say "this is not Ti". Show page 3 and say "this is not Ti".
- b. Ask and discuss how Ti looks different than Do. Then repeat step a.
- c. Check for understanding. Put down pages 1-3 one at a time in a random order. This time, ask them to say Do if the note marked is Do, Ti if the note marked it Ti, or applesauce if it is neither Do or Ti. (Yes, we use applesauce as a silly substitute for no! You can pick your own silly substitute if you like.)
- d. Show everyone page 4 and say "this is not Ti". Show page 5 and say "this is not Ti". Show page 6 and say "this is not Ti hey, how did that get here?" (silly picture). Show page 7 and say "this is Ti!"
- e. Check for understanding. Repeat step c, but this time use pages 1 – 7.
- f. Show everyone page 8 and say "this is not Ti". Show page 9 and say "this is not Ti". Show page 10 and say "this is Ti"
- g. Check for understanding. Repeat step c, but this time use all the pages.

**Color in each Do and Ti for homework.** Explain to the class that "one of the homework assignments is to practice finding Do and Ti. Look in your book at the pages titled Lesson 2 Worksheet. There are three copies of this page. On your CD it will ask you to turn to this page and color in every Do and Ti. There are three pages because you should practice (at least) three days. Each day you should fill in one new page."

## AT KEYBOARDS

## 7. Teach left hand position.

Review the right hand “spider” rules below. The left hand is the same idea, except for the left hand we put our thumb on Ti, just to the left of the right thumb’s Do.

- Each spider leg (finger) should be on its own key. Demonstrate, with left thumb on Ti, pointer finger on La, etc.
- The spider should be awake and up. A sleeping spider is when the wrist falls down. (Don’t let the wrist fall. The wrist needs to be in a straight plane between the elbow and the knuckle where the finger joins the hand.)
- The spider’s legs (your fingers) should be gently curved. Don’t let the knuckle collapse and bend back. (Grown-up knuckles usually don’t want to bend back, but young children can bend their knuckles back the opposite way they usually bend.)
- Longer legs (middle fingers) should extend farther up the keys than shorter legs (thumb, pinky).

## 8. Echo rhythm patterns on the notes Do and Ti in the key of C Major.

Ask the class to turn their keyboards on and put their volume on low. (You may need to remind them how to adjust their volume.) Ask them to put their right thumb on Do and be careful to keep their hand position correct like we just learned, with spiders awake. In a moment they are going to echo what you play on the note C Do only, which means they are going to use their right thumb only. Remind them that the hardest part of this exercise is being quiet when it is the teacher’s turn to play. It is important they hear you so they know what to echo.

For each of the following patterns, first make sure the class is quiet. Then play the pattern on your keyboard. Then, without skipping a beat, the class should attempt to echo the pattern back on their keyboards.

Play four beat duple rhythm patterns in the same style as on the practice CD. You can use the patterns below or make up your own.

Use your right thumb on Do for the following patterns.



Use your left thumb on Ti for the following patterns.



IN CIRCLE

9. Tonal audiation exercise review

In circle hand out egg shakers and sing Lost My Sneakers in C Major. (See lesson 1) Take suggestions for other things to lose and find and sing different verses. Remember, we do this is because it is fun, and also to spend some time in C major as preparation for the upcoming tonal patterns.

Collect eggs quickly. Then chant the following instructions (sing the instructions on the note C). "I'm going to sing some patterns. Listen to each pattern and then sing back THE FIRST NOTE ONLY"

Do a few patterns with the entire group. Then ask for solo volunteers. Use the following 2 and 3 note patterns, or make up your own tonic patterns.



10. Rhythm listening game. Balls

This activity is to help then focus on listening. Don't expect very high accuracy, but do look for concentrated attention.

Hand out one ball to each child. The child and parent are to sit facing each other. The teacher is to play using one pitch only on the keyboard. Each time a note is played the ball is to be rolled to the other person. The teacher plays a mix of quarter notes and half notes. The class has to listen carefully and only roll when a note is sounded. The teacher can try playing notes farther spaced apart, or end with really fast notes.

*P.S.T. Perhaps you can recruit a parent or someone else to enable you to do this activity. It's fun and meaningful and worth trying.*

11. See You Next Time with wrong names.

Review their homework (items in bold). Then do song with wrong names.



Pages for Lesson Two Do Drop game and Do and Ti Deduction Game  
are not provided in this sample.

LESSON #3 (Items in bold on practice CD)

MATERIALS

Sticks; Lesson 3 Worksheets for each student; markers; percussion instruments for the drum band (or balls for the ball activity)

PROCEDURES

1. As students enter, ask to look at their books and check their practice record. Also check their Lesson 2 homework pages where they were to color in all the Do's and Ti's. If they practiced at least three times, praise them for their good work! If they didn't practice enough, suggest that they practice at least three times this week.

AT KEYBOARDS

2. *I'm So Happy*

Have everyone sing and clap along while you sing and name each child in turn.

IN CIRCLE

3. Review the terms *duple* and *triple*. Sticks

Sit in circle. Hand out sticks to students and parents. Ask if anyone remembers what duple means. Remind them duple is when each macro beat (which is the basic beat of the song) can be divided into two equal parts. The feeling of duple is like going down and up with your arm.

Then ask if anyone remembers what triple means. Remind them triple is when each macro beat can be divided into three equal parts. The feeling of triple is like making circles with your arm.

Sing and click sticks to *Major March*. Sing in the key of Eb major (so that you can sing *Minor March* in C minor and demonstrate the relative minor.) After singing the song, continue clicking and have them echo the following duple rhythm patterns. Chant and echo on the syllable "Baa" Don't sing the note B, but instead use a speaking voice.



Sing and click sticks to *Blueberries Applesauce* in Eb. After singing the song continue clicking and have them echo the following triple patterns. Chant and echo on the syllable "Baa"



#### 4. *Minor March*. Continue using sticks

Tell them they are about to hear a song similar to *Major March*. Their job is to tell you what is different in this song. Sing the song while clicking sticks to the beat. After singing the song ask "what words were different between this song and *Major March*?" Explain to the parents where La is in a major scale and how it turns into the starting note for a minor scale. A major scale starts with Do and uses the notes from Do to Do. A minor scale starts on La and uses the notes from La to La. Try singing the song together.

## Minor March

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Rob Sayer

1. I can play in mi - nor, mi - nor, mi - nor.  
2. I can play in du - ple, du - ple, du - ple,

La, La, Ti, Ti, Do, it's lots of fun.  
La, La, Ti, Ti, Do, and now it's done.

#### 5. Review where C Do and Ti are on keyboard. Learn where Re is. Markers and copies of Lesson 3 Worksheet.

Hand out a copy of the Lesson 3 Worksheet to each student. Have each student pick a marker to color with. Ask the students to find any 2 Do's on the worksheet and to color them in. (Parents and teacher to help as needed.)

When they have colored their Do's, they can exchange their marker for a different color and then color in any two Ti's on the sheet.

Using a keyboard, show the class where the note Re is located. Ask the students to get a different color marker and to color in every Re on the worksheet.

**Color in each Do, Ti and Re for homework.** Explain to the class that one of the homework assignments is to practice finding Do, Ti and Re. Just like before, the instructions on the CD will ask you to color in notes. You should do one page each day you practice.

*If you are teaching a group class and have appropriate percussion instruments, I recommend you do the 6a drum band activity (and skip the 6b rhythm listening game). If you are teaching private lessons or do not have the appropriate instruments, skip the drum band and do the keyboard rhythm patterns below.*

#### 6a Drum Band

**Materials:** 1) Music – Drum Band Duple  
2) One afuche, several maracas, eggs, several tambourines, approximately 5 djembe drums (or similar), one gathering drum (or similar), large 5 gallon water jug.

Note: all instruments can be substituted with other instruments. If you are substituting instruments, note that the top part should be played by higher pitched instruments, the middle part by medium pitched drums, and the bottom part by lower pitched drums.

Procedures:

Assign instruments and have each group playing the same part sit together.

Part one: Assign several children and parents to top part instruments.

Part two: Assign one or two adults and 2 – 4 kids to Djembe Drums. (Based on number of drums.)

Part three: Assign one or two adults and approximately 3 kids to Gathering Drum.

If needed due to lack of drums, several kids can play 5 gallon water jugs with sticks.

Practice

Teach sections A, B, and C. Teach one section at a time. The class is to repeat each section until the teacher calls out a different section (letter) to play. There is no order to the sections, the teacher determines the order of the piece and calls out letter names. Be sure to repeat each section plenty of times before going on to another section. I expect some kids may not to be accurate in their playing. What's important is that adults are carrying the band by playing main rhythms. Use the C section as the end.

Verbal commands are necessary from teacher. Teacher is to call out when to change sections.

(Wait until lesson 6 or 7 to add part D.)

6b. Review rhythm listening game. Balls

**ONLY DO THIS BALL GAME IF YOU DO NOT DO THE DRUM BAND**

This activity is to help then focus on listening. Don't expect very high accuracy, but do look for concentrated attention.

Hand out one ball to each child. The child and parent sit facing each other. The teacher is to play using one pitch on the keyboard. Each time a note is played the ball is to be rolled to the other person. The teacher plays a mix of quarter notes and half notes. The class listens carefully and rolls only when a note is sounded. The teacher can try playing notes farther spaced apart, or end with really fast notes.

*P.S.T. Perhaps you can requite a parent or someone else to enable you to do this activity. It's fun and meaningful and worth trying.*

**7. Keyboard rhythm patterns and review hand position.**

Review patterns from lesson 2. Be sure to comment on each student's hand position, be it positive or needing correction. Let the class know that some students will be able to play with a comfortable and correct hand position fairly soon, and for others it might take all year. The role of the teacher and parent is to demonstrate correct position and to gently guide the student towards that goal throughout the year.

For each of the following patterns, first make sure the class is quiet. Then play the pattern on your keyboard. Then, without skipping a beat, the class should attempt to echo the pattern back on their keyboards.

Play four beat duple rhythm patterns in the same style as on the practice CD. You can use the patterns below or make up your own.

Use your right thumb on Do for the following patterns.



Use your left thumb on Ti for the following patterns.



IN CIRCLE

8. Sing tonal patterns with solfege names.

Clap your hands to keep the beat and march, twirl and jump while singing *I Can March*. This is a good song to let out some physical energy with and to get everyone thinking in C major for the tonal patterns coming up.

# I Can March

Traditional melody title "El Barquito" from Paraguay. Melody adapted and new lyrics by Rob Sayer ©2000 The Music Class, Inc.

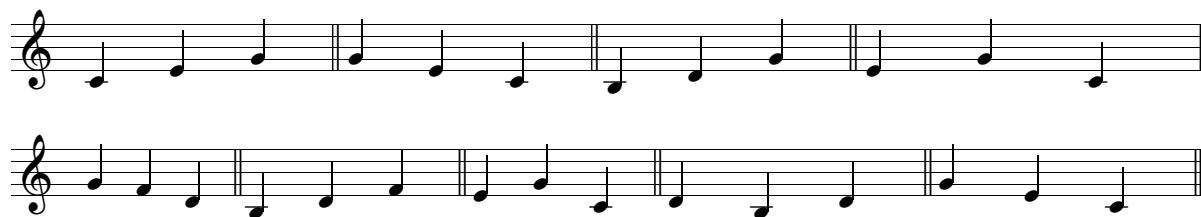
1. I can march, march, march tra,la, la, la. I can  
 march,march, march tra,la, la, la. I can march,march, march tra,la,  
 la, la, tra,la, la,la. I can march and march.

- 2. I can twirl, twirl, twirl ...
- 3. I can jump, jump, jump ...
- 4. I can clap, clap, clap ...

*P.S.T. It's much more fun singing this song with a group. With a private student, you may want to just play a few chords in C Major to establish the tonality (C, F, C, G7, C) and then go right to the tonal patterns below.*

Sing and trace\* each one measure pattern on the syllable "Bum" and have the class echo and trace the pattern back. Pace the patterns as they are on the CD, with a one beat breath between your pattern and the echo. You will need to explain and conduct to coordinate having everyone singing at the same time.

\* Trace: use your hand or finger in the air as a choir director might, and visually show how high or low the notes are relative to each other. Having students trace the pitches will help them to understand the concept of high and low, as was done with the arms up and down game.



The patterns below are to be sung in a similar manner to the ones above, but this time using the solfege note names.

Do Mi So So Mi Do Ti Re So Mi So Do So Fa Re

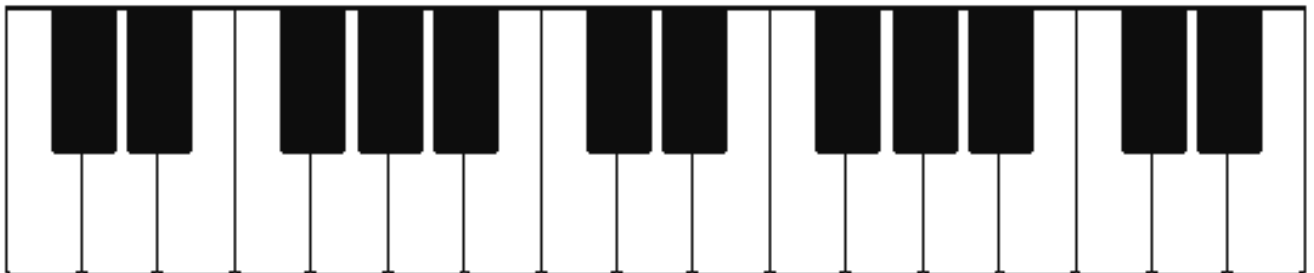
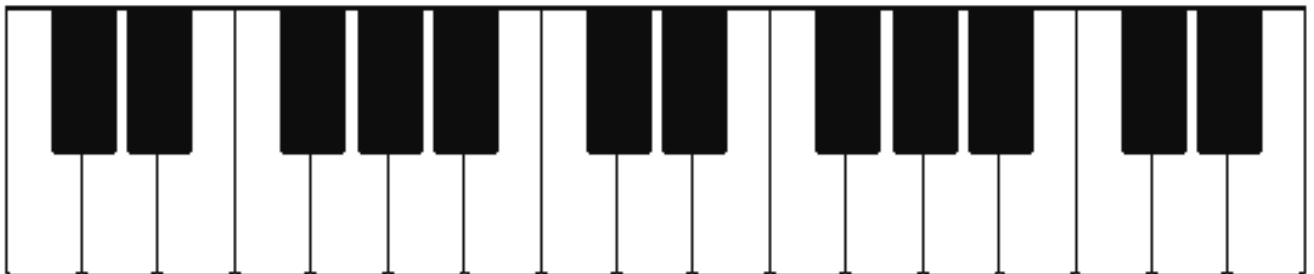
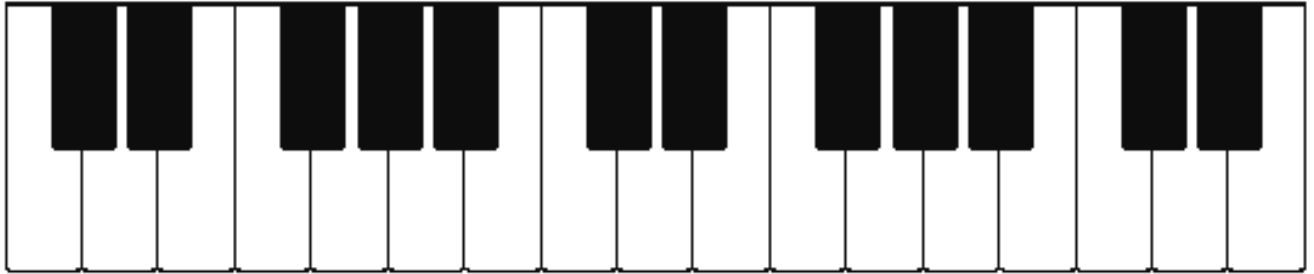
Ti Re Fa Mi So Do Re Ti Re So Mi Do

#### AT KEYBOARDS

9. **High Low game with arms.** Review game with hands on belly or left hand out. Go to the keyboards and sit in chairs. (Keyboards should stay off.) Have everyone put both hands on their belly. When they hear the higher note, which sounds like this (play Do) they are to have both hands on their belly. When they hear the lower note, which sounds like this (play Ti) they are to put their left hand out to their left side. (Demonstrate) **(This exercise with Do and Ti is on their practice CD again this week.)** Show the parents how they can lead this game and not use the CD.

10. *See You Next Time* with wrong names. Review homework (items in bold). Do song with wrong names.

LESSON THREE WORKSHEET



# Drum Band Duple

**A**

Cabasa/maraquas/tamb/eggs

Djembe

Gathering Drum

Musical notation for section A, featuring three staves. The top staff (Cabasa/maraquas/tamb/eggs) contains a sequence of four eighth notes. The middle staff (Djembe) contains a sequence of four quarter notes. The bottom staff (Gathering Drum) contains a sequence of four quarter notes, with a fermata over the second note.

**B**

Perc.

Perc.

Perc.

Musical notation for section B, featuring three staves labeled Perc. Each staff contains a sequence of four quarter notes.

**C**

Perc.

Perc.

Perc.

Musical notation for section C, featuring three staves labeled Perc. Each staff contains a sequence of four quarter notes.

**D**

Perc.

Perc.

Perc.

Musical notation for section D, featuring three staves labeled Perc. Each staff contains a sequence of four quarter notes.



Thanks for checking out this sample.  
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