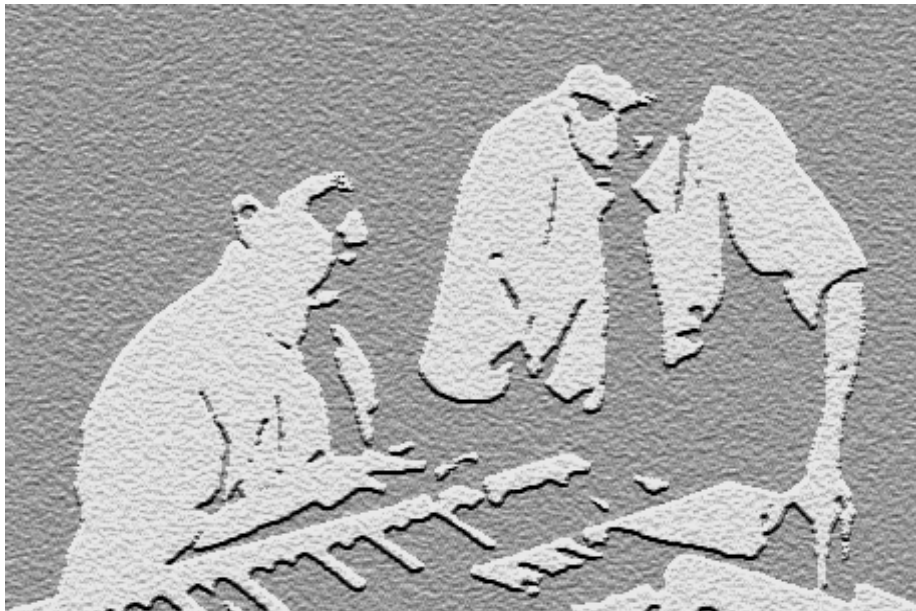


MUSIC AND KEYBOARD IN THE CLASSROOM

BOOK 1 – The Fundamentals

Student Book



BY MICHAEL GRIFFIN

Student Name

Class

Table of Contents

	A MESSAGE FROM THE AUTHOR	4
	MY MUSICAL PROFILE	5
LESSON 1	THE KEYBOARD	6
LESSON 2	C MAJOR 5 SCALE	10
LESSON 3	IN THE BEGINNING	10
LESSON 4	BEETHOVEN: ODE TO JOY	12
LESSON 5	THE BELL RINGER	14
LESSON 6	DIZZY!	15
LESSON 7	MOVING ON	16
LESSON 8	UP AND DOWN	17
LESSON 9	TURN THAT THUMB!	18
LESSON 10	C MAJOR SCALE	20
LESSON 11	CALL AND RESPONSE	21
LESSON 12	G MAJOR 5 SCALE	22
LESSON 13	JINGLE BELLS	24
LESSON 14	THE 1, 1-2-1.	25
LESSON 15	OFFENBACH: CAN CAN	26
LESSON 16	ACADEMIC FESTIVAL OVERTURE	28
LESSON 17	RHYTHM COUNTS AND STRESSES	32
LESSON 18	CLARKE: TRUMPET VOLUNTARY	33
LESSON 19	G MAJOR SCALE	35
LESSON 20	BACH: MINUET IN G	36
LESSON 21	F MAJOR 5 SCALE	37

LESSON 22	F MAJOR SCALE	38
LESSON 23	WAGNER: BRIDAL MARCH	39
LESSON 24	5 DOWN FROM MIDDLE C LH	40
LESSON 25	MARY HAD A LITTLE LAMB LH	41
LESSON 26	DAWN AND DUSK LH	42
LESSON 27	C MAJOR 5 LH	43
LESSON 28	BACH: MUSETTE LH	44
LESSON 29	C MAJOR SCALE LH	45
LESSON 30	STRAUSS: THE BLUE DANUBE LH	46
	STUDENT REFLECTIONS	49
	TEACHER COMMENTS	50
	CONGRATULATIONS!	51

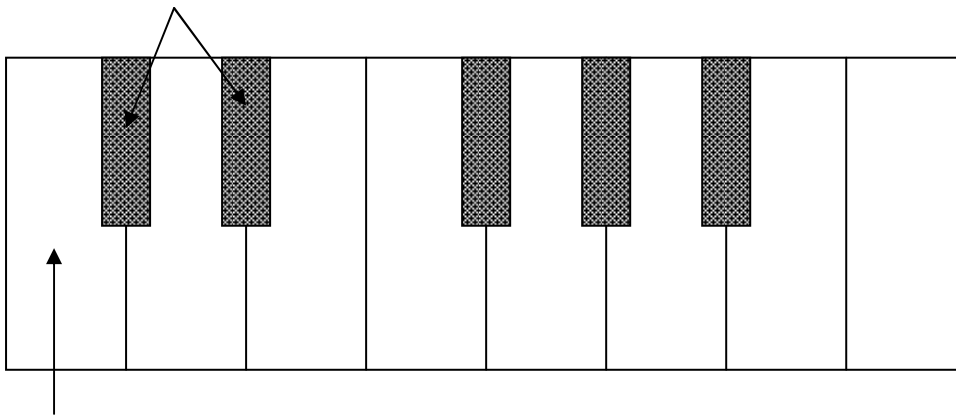
Lesson 1

A keyboard consists of black and white notes. The black notes are grouped in 2 and 3. For now we will just be playing the white notes.

Despite it looking like there are so many white notes, in fact there are only 7 different ones, and this group of 7 white notes is repeated up and down the keyboard. The names for these notes are the first 7 letters of the alphabet **A, B, C, D, E, F and G.**

(This lesson continues, but is not shown in this sample)

Two black notes



The note 'C'

Our first hand position deals with the right hand. Place the thumb of your right hand on middle C so that fingers 2, 3, 4 and 5 fall on notes D, E, F and G.

Fingers are numbered as below:



LEFT HAND

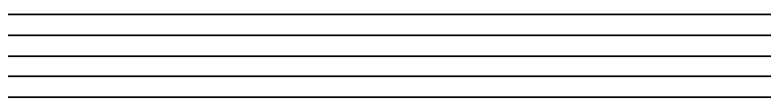


RIGHT HAND

The fingers should be slightly curved and relaxed. The picture below shows the right hand in the correct position.

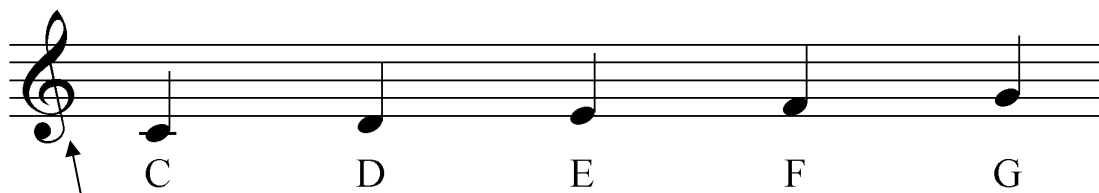
(This lesson continues, but is not shown in this sample)

Music notation is written on a set of lines and spaces called a staff.



The higher the note placement, the higher the sound.

In music notation, the 5 notes of the right hand look like this:



This sign is called a treble clef and marks the staff that mostly contains notes above middle C.

The right hand plays mostly treble clef notes. The treble clef is also called the G-clef because it curls around the 2nd lowest line which is G.

Questions

1. In the rectangle below draw a one octave (8-note) piano keyboard. Follow these instructions:
 - a. divide the rectangle in 2 halves
 - b. divide each half again, making quarters
 - c. divide each quarter again, making eighths

(This lesson continues, but is not shown in this sample)

Check your work with another diagram or real keyboard.



2. In the space below, draw a picture of your hands.

Number each finger correctly and then check with the diagram in lesson 1.

(This lesson continues, but is not shown in this sample)

Lesson 11

This activity is called **Call and Response**. A leader plays the following bars (one at a time) to the group which in turn tries to copy. The following bars can be played in a random order and repeated until most of the group get them right. This type of ear training is called *aural* training.

(This lesson continues, but is not shown in this sample)

The image shows 12 numbered bars of music in 4/4 time, arranged in three rows of four. Each bar contains a sequence of notes and rests. The notes are quarter notes, and the rests are quarter rests. The sequence of notes in each bar is as follows:

- Bar 1: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 2: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 3: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 4: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 5: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 6: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 7: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 8: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 9: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 10: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 11: C4, D4, E4, F4, G4, A4, B4, C5
- Bar 12: C4, D4, E4, F4, G4, A4, B4, C5

Lesson 15

Composers often repeat sections of music. Repeat signs avoid having to write out the same passage again.



This repeat sign in Jacques Offenbach's *Can Can* occurs in bar 4 (i.e. at the end of the 1st time bar). On reaching this point, go back to the beginning and play the first 3 bars again. Skip the 1st time bar and finish with the 2nd time bar.

On the top LHS of the music is the metronome marking ♩ = 100.

This indicates that a suitable performing tempo would be at 100 beats per minute.

(This lesson continues, but is not shown in this sample)

Can Can Offenbach

♩ = 100 or _____.

1. 2. 1. 2.

1st time bar 2nd time bar

Questions

1. Including the repeat sign, what is the total number of measures played in *Can Can*?
2. Who invented the metronome?
3. Visit <http://www.metronomeonline.com> and experiment with this online metronome.
4. If a metronome marking was ♩ = 120, then
 - a) How many beats per minute is this?
 - b) How many beats per second?

Research project: Jacques Offenbach and the Can Can

(This lesson continues, but is not shown in this sample)

Lesson 28

Here is another piece by J.S. Bach and from the same collection as the previous minuet in lesson 20. These pieces and more are from *The Anna Magdalena Notebook*. In this *Musette*, you will notice that some bars are repeated. This *repetition* is very important in music as it helps the listener to connect with music more quickly. As a musician, if we can identify the repeated bars, it can give us confidence knowing that there is actually *less* to learn than what appears.

♩ = 110

Musette

J.S. Bach

The first staff of music is in bass clef, 4/4 time, and contains four measures. The notes are: G2 (half), A2-B2-C3 (quarter), D3-E3-F3 (quarter), G3 (half). The second staff is also in bass clef, 4/4 time, and contains four measures. The notes are: G2 (half), A2-B2-C3 (quarter), D3-E3-F3 (quarter), G3 (half). Fingerings are indicated by numbers 1-5 below the notes.

(This lesson continues, but is not shown in this sample)

Questions

1. Name the notes below the staff using capital letters.

The staff is in bass clef, 4/4 time, and contains four measures. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (half).

2. Who was Anna Magdalena?
3. Define *musette*.

End of Book 1 sample

BOOK 2 – Getting Creative

Table of Contents

LESSON 1	EXTENDING ODE TO JOY	4
LESSON 2	HEY HO, NOBODY HOME	6
LESSON 3	F MAJOR 5 SCALE	9
LESSON 4	SWAN LAKE LH	10
LESSON 5	KEEP SILENT! LH	11
LESSON 6	CALL & RESPONSE AURAL	12
LESSON 7	FRERE JACQUES	13
LESSON 8	HAYDN: EMPEROR THEME	14
LESSON 9	BACH: O SACRED HEAD	15
LESSON 10	F MAJOR SCALE LH	16
LESSON 11	BRAHMS SYMPHONY THEME	17
LESSON 12	VIVALDI: SPRING	18
LESSON 13	HEART AND SOUL DUET	19
LESSON 14	CREATIVE STORY	23
LESSON 15	THE DRUMS - ROCK	24
LESSON 16	WEDDING MARCH	26
LESSON 17	CHOPSTICKS DUET	27
LESSON 18	RHYTHMIC READING	30
LESSON 19	BRAHMS: LULLABY	31

LESSON 20	PENTATONIC IMPROVISATION	33
LESSON 21	ACCOMPANIMENT	34
LESSON 22	IMPROVISATION DUET	35
LESSON 23	GOD SAVE THE QUEEN	36
LESSON 24	G MAJOR 5 SCALE LH	37
LESSON 25	G MAJOR SCALE LH	38
LESSON 26	THE DRUMS – JAZZ	39
LESSON 27	JAZZ BASS PATTERNS	39
LESSON 28	JAZZ BASS & DRUM DUET	40
LESSON 29	ACCOMPANIMENT	41
LESSON 30	THE JAZZ TRIO	42
	STUDENT REFLECTIONS	43
	TEACHER COMMENTS	44
	CONGRATULATIONS!	45

Lesson 1

In this series *Music and Keyboard in the Classroom* we start with a familiar melody. However, there are two differences between this version of *Ode to Joy* and the one learned in Book One.

Firstly, this is in the key of F major, not C major. When we change key, the music is the same but in higher or lower *itches*. There are a few reasons why we would want to change the key of music. One is that different keys suit different singers because people sing in different vocal ranges.

Second, this version is extended.

(This lesson continues, but is not shown in this sample)

The form of this can be represented as

A A' B A'

As staves 1, 2 and 4 are the same or almost the same, we call this material A. Staff 3 is different, hence the new letter B. Staves 2 and 4 are exactly the same – A'.

(This lesson continues, but is not shown in this sample)

Finally, notice the marking *mf* under the first note. This is called a *dynamic marking*. Dynamics tell us what volume to play. *mf* is an Italian abbreviation for *mezzo forte*, or moderately loud.

Ode to Joy

extended version

Ludwig van Beethoven

The image shows the first four staves of the musical score for 'Ode to Joy' by Ludwig van Beethoven. The music is written in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The first note is a G4, marked with a dynamic of *mf*. The melody consists of a sequence of eighth and quarter notes. The second and fourth staves are identical to the first staff. The third staff is different, featuring a more complex rhythmic pattern with eighth and sixteenth notes. The piece concludes with a double bar line at the end of the fourth staff.

This piece has been played successfully.

Student signature.....

Teacher signature.....

Date.....

Questions

1. What is the key signature of F major?

(This lesson continues, but is not shown in this sample)

- a. transpose
- b. form
- c. ternary form

Lesson 2

This is a *round* which you may have sung before. Learn how to play it well before getting into a group of 3.

Here's how it works.

Player 1 begins. When s/he gets to 2*, Player 2 joins in from the start. When Player 2 gets to 2* (which means Player 1 is at 3*), Player 3 now joins in from the beginning.

(This lesson continues, but is not shown in this sample)

What minor key is this piece in? The key signature is F#, just like that of G major. Every key signature belongs to a major and a minor key. These keys are *related* because they share the same key signature.

So what is the relative minor to G major? One way to find relative minors is to count up 6 notes in the major scale. The numbers are called **scale degrees**.

G major scale:

(This lesson continues, but is not shown in this sample)

$\text{♩} = 88$ **Hey Ho, Nobody Home** English Folk Round
1609

1* 2*
3 2 2 3 4
8 3*
5 4

(This lesson continues, but is not shown in this sample)

Questions

1. Find the words to *Hey Ho, Nobody Home* and write them below.
2. Sing the round with your class.
3. What is the relative minor of G major?

(This lesson continues, but is not shown in this sample)

Lesson 13

Heart and Soul can be played by 2 players on the same or separate keyboards.

Swing refers to a style of playing where eighth notes are not played evenly (as written), but with a shuffle feel. In each group of 2 eighth notes, the first is played longer than the second. Listen to swing music to understand this.

(This lesson continues, but is not shown in this sample)

Heart and Soul

♩ = 110
Swing

Player 1

Music by Hoagy Carmichael
Words by Frank Loesser

Musical notation for Player 1, consisting of two staves in 4/4 time. The first staff contains four measures of music with fingerings: 3, 3 2 1 2 3 4, 5 4 3, and 3. The second staff contains four measures of music with fingerings: 5 1, 5 4 3 2 1, 5 4 3 2 1, and 3 2 3 4.

(This lesson continues, but is not shown in this sample)

Player 1 could also try playing the melody an octave higher:

(This lesson continues, but is not shown in this sample)

Heart and Soul

Swing

Player 2

Musical notation for Player 2, consisting of two staves in 4/4 time. The left staff is labeled 'Piano' and contains four measures of music with fingerings: 1, 3, 5, and 4. The right staff contains four measures of music.

(This lesson continues, but is not shown in this sample)

Lesson 23

Here is a musical problem to solve. You have to work out what the missing notes are as indicated by the asterisks, and write them in. Then learn how to play it and write appropriate fingering underneath the notes.

Questions

1. Name the key and key signature?
2. Name the time signature?

(This lesson continues, but is not shown in this sample)

God Save the Queen

Musical notation for the first part of 'God Save the Queen' in 3/4 time, G major. The notation consists of four staves. The first staff contains the first four measures, the second staff the next four, the third staff the next four, and the fourth staff the final two measures. Asterisks are placed above the notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

End of sample

Teacher Manual

Table of Contents

About the author	3
1. WHY TEACH PIANO KEYBOARD IN THE CLASSROOM?	4

2.	EXPLORING THE LIFE GOALS WITH MUSIC	5
	Enjoyment	5
	Self Growth	6
	Self Knowledge	7
3.	DESIGNING MUSIC CURRICULUM	9
4.	CAN ALL CHILDREN MAKE MUSIC?	11
	Music making, the heart of music	12
5.	UNDERSTANDING MOTIVATION	14
	Observing motivation	14
	How to motivate students	16
6.	EVALUATION	18
	Student Teachers	22
	Formative feedback	25
	Reporting	26
	Action research in the classroom	29
7.	MUSICAL CREATIVITY AND RE-CREATIVITY	30
	The Imagination	32
8.	EMOTIONAL AND SOCIAL BENEFITS THROUGH MUSIC	
	EDUCATION	33
	The group advantage	33
9.	HOW TO PRACTISE	35
	Concentration	37
10.	THE CLASSROOM ENVIRONMENT	38
11.	WHAT SKILLS DOES THE TEACHER REQUIRE?	40
12.	MUSIC AND KEYBOARD IN THE CLASSROOM BOOK ONE	40

1. Why teach piano keyboard in the classroom?

Most people reading this book will be music teachers and will readily identify with my statement that teaching music in the classroom is a great challenge.

Firstly, there seems to be so many avenues of exploration: shall I teach theory, composition, and aural awareness? How much listening appreciation should we do and if so what genres, styles and historical periods? Then the question of practical –can we form a band or could we do choral work; does every student play an instrument? As exciting as these opportunities are, this can be overwhelming because with greater opportunity and freedom brings the increasing possibility of superficiality and lack of structure. And as will be discussed later, students need structure and depth of learning experience.

Secondly, the students in any typical classroom are so different. Do they all *like* music? What are their tastes and preferences? Some play, some don't play; some like to sing. Some prefer to work alone, others in groups. Some read music; some have a good 'ear' for music. Is it possible to provide a music education in the classroom on a level which challenges and engages them all? To further complicate things student learning preferences are different; some are visual learners, others aural.

Whatever we teach in music and how we teach it –should come from a purposeful examination of educational philosophy, contemporary research, and the curriculum documents which we are bound to implement. We need to believe that the teaching of music is profoundly important because if we don't really think this, then neither will the students in our charge, and another music class will go by with the notion that music is just a frill and not to be taken seriously.

Music and Keyboard in the Classroom is a music education course for general music students designed around the mastering of practical skills and the understanding of musical concepts. It allows students to progress at their own rate.

2. Exploring the life goals with music

It is essential to understand the rationale behind the selection of educational activities within a curriculum. David Elliott, in his excellent book *Music Matters* (1995) relates the central values of music education to the life goals which all of us seek:

- Enjoyment
- Self-growth
- Self-knowledge
- Self-esteem

These overarching aims should be clear in our mind and considered when planning learning activities. How can we promote these essential life goals through our teaching?

Enjoyment

A report from the OECD (2002) stated that one in six students hated school (not to be confused with hating learning). An important ingredient of a healthy childhood is **enjoyment**, lack of which can result in stress. This stress interferes with brain circuitry and builds up hormone levels making learning more difficult.

Human beings seek self-esteem and happiness more than anything else

-Aristotle

The self-directed action of doing something for its inherent value, for the sake of self growth, is characteristically exhilarating, gratifying, uplifting –in a word, enjoyable. –David Elliott

The fact that the majority of musicians make music on an amateur basis is evidence that making music and listening are enjoyable for their own sake.

I believe the aim of music education is not to educate all students for careers as professional musicians, but to awaken each student to their musical self and help them achieve their musical potential. Education seeks to develop students as people, not just mere job fillers, but to enable students to make a life as well as a living.

The basic purpose of education is to bring individuals closer to the goal of optimal use of talent and enjoyment of life -Gagne & Briggs, 1979

If we can make learning easier, more successful and more enjoyable for the students, then we should. This is my hope from this keyboard course. My goal is that *every* student who takes this course will derive pleasure and satisfaction from its challenges. Enjoyment depends on increasing complexity, another focus of this course. If students enjoy learning they will develop a love of learning which will remain with them for the rest of their life.

Self Growth

The need to learn is a natural disposition we are born with. We instinctively want to understand how the world works to gain an improved capacity to cope with the environment. Every parent and educator has witnessed this, observing their children's intrinsic enjoyment when a new sense of the world is being understood.

Self-growth comes from a deeper understanding of ourselves and the world around us. Whenever we develop the knowledge required in meeting

significant challenges in a particular context of effort we grow, and in a musical context,

(This continues, but is not shown in this sample)

Self Knowledge

We cannot really know ourselves unless we are in touch with our feelings and emotions. Yehudi Menuhin refers to music as a form of expression which is clearer and more in touch with our emotional selves than the abstract nature of words. Music playing and listening can awaken in us an emotional range not possible through any other medium.

Since Howard Gardner put forward his theory of multiple intelligence, there has been an increase in research by people such as Daniel Goleman in the essential value of *emotional intelligence*, also known as *EQ* (emotional quotient). It is increasingly being acknowledged that EQ may be the most significant and important domain of intelligence in the overall success of our

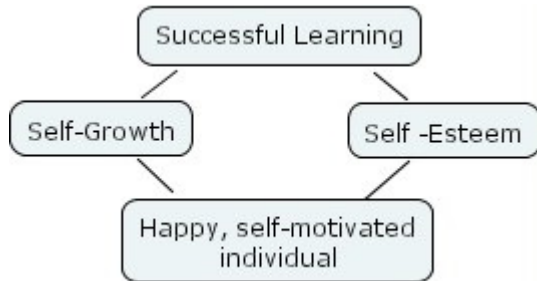
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- Students learn how to work independently
- Students are required to work in pairs and small groups
- Students take on teaching roles with other students
- Students assess themselves and others and learn to make judgements
- Students explore their emotional responses to the music studied.
- Students write learning reflections in their music book

Self Esteem

The acquisition of self-knowledge results in self-esteem which prepares the learner for new experiences and increased consciousness.

(This continues, but is not shown in this sample)



Students who learn how to learn are positioned well to continue their own learning in the future.

3. Designing Music Curriculum

It is the life goals discussed above which serve well as a foundation for designing a music curriculum not only for general music students or specialist, but for *all* students. To further shape a music curriculum it is essential to know what we believe, as educators. Otherwise we will be irresolute in the delivery of our curriculum.

This is my musical creed, my enduring assumptions and understandings about the nature of music education:

- All humans are musical and hence capable of responding to music
- Music making is life enhancing
- Music making is available to all who pursue it
- Music can be made individually or collaboratively

(The list continues, but is not shown in this sample)

As a music educator, this is what I believe. Therefore, my courses of instruction and specifically *Music and Keyboard in the Classroom* are based on these underlying principles. Many years of teaching and reflection have confirmed to me, that this is a sound approach, and I am pleased with the results garnered from student surveys, results and observation.

The next 40 pages have been omitted from this sample.

Testimonials

This has been a great buy! These ebooks are just superb! Interesting topics with a wide range of pieces. Great content with clear progression of learning.

Fascinating teaching philosophy! BRAVO! MB -London

I met you at the conference in Perth Australia. I was totally impressed with the work you showed in your session and how you use the keyboards to teach 'non' music children... Tammy- W.A

I am very pleased with the book and guide...Love the books (Dr) Marina
-Sudan

Congratulations on these terrific books. I appreciate the research, the quotes that you have included and the positive nature of all of the curriculum and assessments. L.S MA, USA

The general layout and progression is great and I like the questions related to each piece / lesson. J.H, UK

I have been going with your course for a short while now. I must say I am amazed at the positive response from students, especially the ones that play drums or guitar and have a mental block with 'piano' music. They walk into the class and immediately ask to play. I also find that kids with no previous knowledge love it, perhaps because they feel they can achieve and so the goals are attainable.

Thanks so much. T.N -Australia

Review

<http://musicmattersblog.com/2008/05/12/review-of-music-and-keyboard-in-the-classroom/>

More information: www.musiceducationworld.com