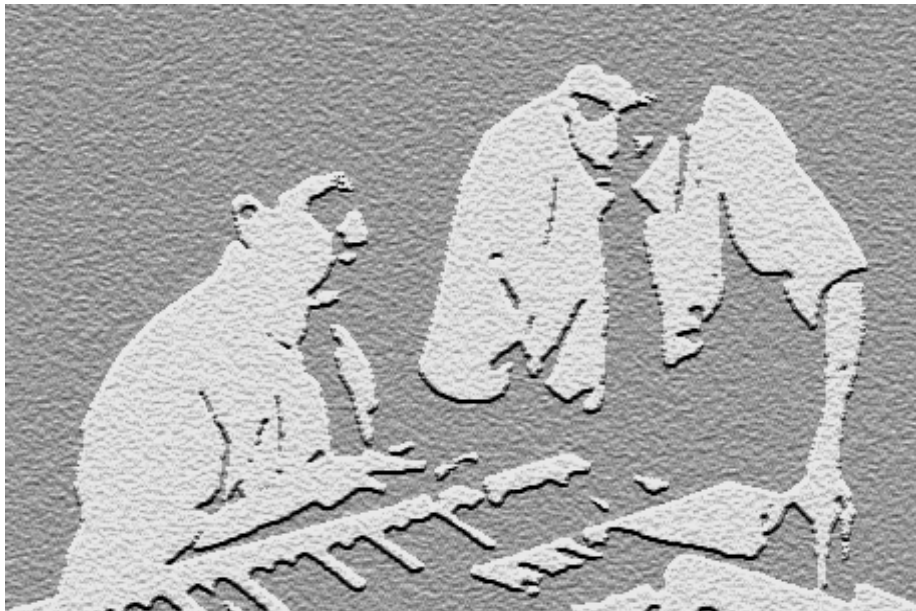


MUSIC AND KEYBOARD IN THE CLASSROOM

BOOK 1 – The Fundamentals

Student Book



BY MICHAEL GRIFFIN

Student Name

Class

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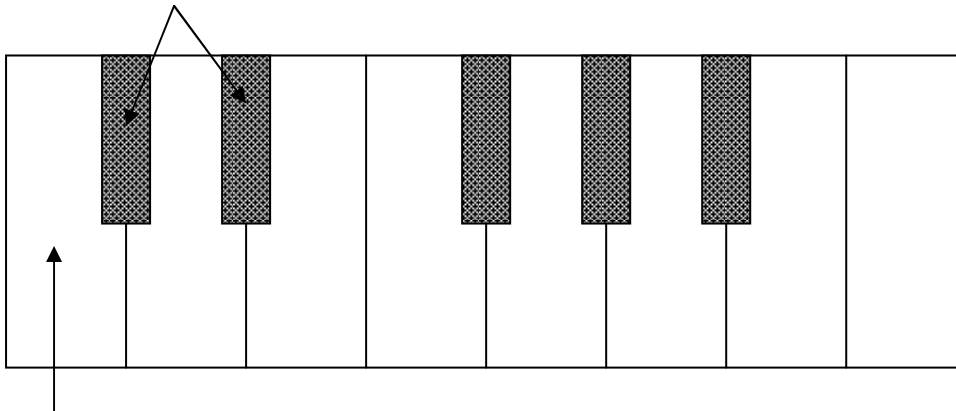
Lesson 1

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:



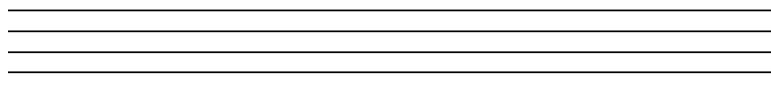
LEFT HAND



RIGHT HAND

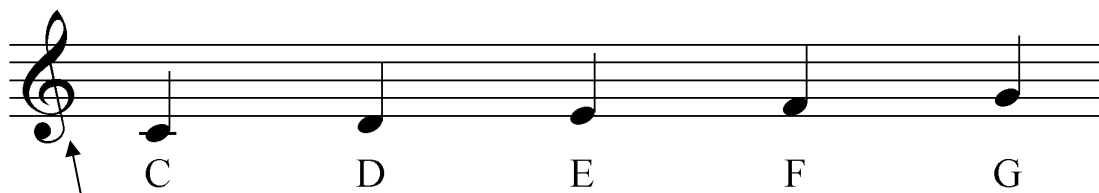
(This lesson continues, but is not shown in this sample)

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:



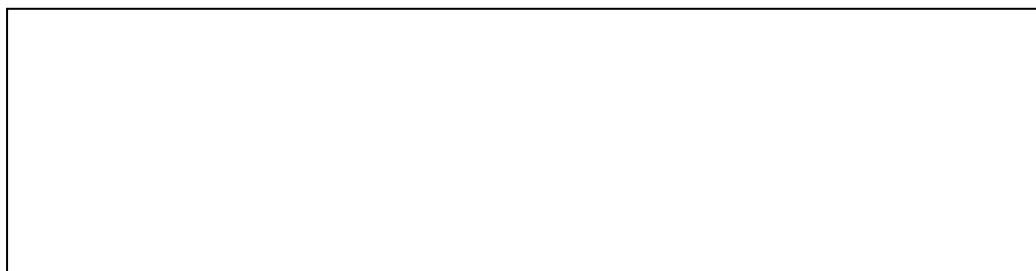
This sign is called a treble clef and marks the staff that mostly contains notes above middle C.

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:

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



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)

Music washes away from the soul the dust of everyday life.

~ Red Auerbach

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. However, before you attempt the 'call and response', treat this like any other piece and play it as written.

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

The musical notation consists of three staves, each containing four bars. The first staff has bars 1, 2, 3, and 4. The second staff has bars 5, 6, 7, and 8. The third staff has bars 9, 10, 11, and 12. Each bar contains a sequence of notes and rests, with a double bar line at the end of each bar. The notes are quarter notes, and the rests are quarter rests. The key signature is one sharp (F#) and the time signature is 4/4.

This piece has been played successfully.

Student signature.....

Teacher signature.....

Date.....

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 4 3 2 5 4 5 2 3 2

1. 1 5 4 3 2 1 3 2 2. 1

1st time bar 2nd time bar

Questions

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



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

End of Book 1 sample

BOOK 2 – Getting Creative

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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.

(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 *ternary* form represents a design which has:

Statement
Contrasting statement
Statement again

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

Ode to Joy

extended version

Ludwig van Beethoven

mf

This piece has been played successfully.

Student signature.....

Teacher signature.....

Date.....

Questions

1. What is the key signature of F major?
2. Put in a suitable fingering for the B section below the notes.

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

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.

All 3 players then continue as long as they like and enjoy listening to the beautiful harmonies which are created by this round.

(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:

G	A	B	C	D	E	F#	G
1	2	3	4	5	6	7	8

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

♩ = 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 quavers are not played evenly (as written), but with a shuffle feel. In each group of 2 quavers, the first is played longer than the second. Listen to swing music to understand this.

Learn how to play both the Player 1 and Player 2 roles. When this is accomplished, play with a partner. Player 2 should play the first 2 bars as an introduction before Player 1 begins.

Play it many times and then switch roles. Work out a way to end the piece.

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

Heart and Soul

Swing Player 2

Piano

1 3 5 4

(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?

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

God Save the Queen



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

End of sample

Teacher Manual

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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

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

- 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

(This 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.

However, it would be folly to rely on one's experience alone so I read many books and documents to further my understanding and improve my courses. Hence, I would like to recommend highly these few books listed below which are written by some great music educational thinkers of our time, and which have struck a chord within my own understanding.

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