

## Private Piano Teacher Training

### • Materials Needed

1 <sup>st</sup> Year Materials	2 <sup>nd</sup> Year Materials	3 <sup>rd</sup> Year Materials
Connections Song Book & CD (display)	Song Books (display)	Song Books (display)
Theory Workbooks (display)	Theory Workbooks (display)	Theory Workbooks (display)
Magnetic Staff Boards & Easel or Stand	2 Keyboards & Stands	Treble, Bass, Line & Space Poster
8 Black Note Magnets	Kit Kat candy bar	Purple Flashcards
Autoharp	C & F Keyboard Poster	Playground Ball
Jungle Rhythm Subdividing Poster	Bubbles (1 teacher size, 1 student size)	Flat, Sharp & Natural Signs
Bug Cards & Bug Notation Cards	Turtle Tom & Turtle Tim	Assessments & Theory Tests – Purple and Orange
Tone Bells	6 Turtle Shell Magnets	Time Signature Cards
Ladder for Tone Bells, opt.	Cadence Pattern Cards	Purple Pyramid
Primary Chords Song Chord Map	Interval Poster	Staff Floor Mat
	Primary Chord Poster	Puppet Show of Choice
	Echo Edna	Sunglasses
	Treble & Bass Clef Magnets	Magnetic Reese's PB Cup, opt.
	Middle C Magnet	
	Alphabet Magnets (2 sets)	
	Beat Bug w/ metronome	
	Indian Arrow & Bull's Eye	
	Quarter Notes Poster	
	Indian Drums, opt.	
Other Materials		
Pencils for Participants	CD Player or iPod Speaker	Connections Poster
Handout Packets (available on the download)	Burned CD or playlist with all songs needed – (Songs w/ numbers below indicate the songs to burn & the playlist order)	Display table for song books and other handouts
Extra Magnets for use with bug cards or other "floor" visuals if needed		3 <sup>rd</sup> Year Observation sign-ups w/ available class times &/or Observation DVD checkout sheet

### • Important Notes

The lesson plan is divided by presenters (see boxes to left – Team 1A,B etc.). Since this plan is organized by skill set rather than by year taught, ***you need to have some kind of visual division of what concepts are taught when***, and how we layer knowledge year by year. Use ***at least one*** of the following ideas to create this visual: have the same one or two teachers present the material from 1<sup>st</sup> year, another presenter/team for 2<sup>nd</sup> year, etc.; have the presenters wear shirts that match the year they're presenting; have a table labeled for each year with its materials displayed and walk from table to table as you present each year's material. Whatever the number of presenters, assign each person one or more parts to cover and/or above listed materials to bring. It is very helpful to have multiple magnet boards with visuals set up ahead of time so you can just swap one board for the next as you cruise through. If you follow the time allotments, you should be done in 55 minutes, leaving 5 minutes for Q&A.

## • Lesson Plan

### Welcome Everyone!

Time: 2 ½ min.

Team Leader conducts this meeting. Team members can be assigned to lead any portion of the training.

Introductions  
Connecting in a Music  
Education Partnership  
Goal of training

- Welcome all participants!
- Each team member introduces herself.
- *We are excited to work with you, members of the [local] Music Teacher's Association and teachers who have been referred to us by parents of our students and others we trust. We know you're excellent music educators and that's why we are excited to partner with you to continue educating our students as they graduate from Let's Play Music and move onto private piano lessons. Research shows that the 'music learning window' is open very early, and we want to seize the opportunity to give children music at a young age, but we also know that the fine motor skills it takes to play piano are not yet in place this early. So it is our hope that when parents of 4 and 5 year-olds come to you asking about piano lessons, you'll put them on your waiting list and send them to us, let us give them music and prepare them to then return to you in 3 years, ready to begin private piano at a late beginning or early intermediate level.*
- *Today our goal is to give you a glimpse of some of the methods we use to teach musical concepts and skills to our students. Our curriculum is designed to layer knowledge line upon line, so as we repeat songs each week, we build a little more onto the foundation we've created, whereas today we show all the layers in a matter of seconds sometimes, to give you an idea of all the concepts and skills we're teaching. Our time today is limited, so please make a note of any questions you may have and save them for the end. You can follow along on your outline, which will help you know the purpose behind each activity we do, and help you understand how we layer knowledge over the course of our 3-year curriculum to teach different musical skill sets. Our hope is that by educating you about what our students know and how they have been taught, you will be better equipped to communicate with them in ways they understand, know what goals they have already achieved, and where they should set their sights for the next steps on their musical journey."*

### Melody, Staff Reading & Key Relationships – 1<sup>st</sup> Year

#### Let's Play Music [1]

Time: 1 min.

Team 1 A

Solfeg patterns –  
audiation  
Solfeg patterns – written

- So... "Let's Play Music!"
- End song with a MRD
- Ask *Did you see what my hands did? Can your hands do that?* Repeat MRD with hand signs.
- Explain to participants we teach solfeg hands signs by teaching the patterns MRD, SSD and SLTD in first year.

- *We teach melodic cadence patterns audibly by singing and signing the patterns each week and then by listening and finding them at the end of our songs.*
- *After experiencing these patterns by ear we start to show their notation.*
- *Show MRD, SSD, SLTD notation cards.*
- *By singing, signing, playing on the bells, visually recognizing the notation, and aurally identifying these cadence patterns in many of the songs we sing, we give the students a feel for our diatonic system, how everything pulls towards Do, and how the chords and scale pieces function in the diatonic system, no matter what key we're in.*

### ***Do-Re-Mi [2]***

Team 1 A
Explain use of major scale and solfeggio, Briefly explain steps and skips

### **Key of C: G**

**Time: 3 min.**

- *We use this song to introduce the major scale, how it looks and how it sounds – we learn to sing it, play it on our tone bells, and do the solfeggio hand signs. We also learn that a major scale is made of 8 baby steps going up or down, and we experience this visually with notes on the staff (show a major scale on the magnet board), but also with our full bodies as we take baby steps up and down the floor staff.*
- *Accompany using tone bells while team members take baby steps up and down the floor staff while singing and signing.*
- *Explain how using solfeg gives physical placement to each step of the scale, and helps internalize pitch relationships.*
- *We then sing songs about steps, skips and leaps on the staff. Sing the main parts of Baby Steps and How to Skip while demonstrating on magnet board. We sing about when baby brother started walking, he had to take baby steps: “Start on a space and you can go just to the next line, or from a line back to a space is really just as fine.” And we sing about learning how to skip “from a line to the next line, that’s a skip, that’s a skip, or from a space to the next space, that’s a skip.” We also sing about frogs leaping, and during first year, we just call anything bigger than a skip a ‘leap.’*
- *Along with learning the staff notation of steps and skips, the students learn how to play a step by playing the very next bell, or how to play a skip by skipping one bell. (Demonstrate on tone bells.) They also learn to distinguish high from low on the staff and on the bells, so they can read whether a step, a skip, a leap, or a major scale is going up or down.*
- *In the first year, we use a moveable Do system – there is no clef, they are just learning to read the staff and getting a good feel for notation by how notes relate to one another.*

## **Melody, Staff Reading, and Key Relationships – 2<sup>nd</sup> Year**

### ***Turtle Shells [3]***

### **Key of C: E**

**Time: 2 ½ min.**

Team 2 A w/ B on keyboard
Hear sound of intervals Review notation of intervals

- *Place Turtle Tom and Tim on the staff, with the six turtle shell*

- magnets displaying harmonic intervals of 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup>.
- ***In the 2<sup>nd</sup> year***, we build on the children's knowledge of baby steps and skips by teaching them intervals: 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup>.
  - Sing song with music. When the second verse begins, tell the participants to touch their ears when they hear the interval played on the CD. Lead them by touching your ear with one hand, and pointing to the appropriate interval with the other.
  - *We start out teaching intervals harmonically, but we soon discover that intervals stay the same when they're notated melodically as well.* (Demonstrate by sliding the top note of the 4<sup>th</sup> over – still a 4<sup>th</sup>, right? The notes didn't change, I just play them separately instead of together.)
  - *In the 2<sup>nd</sup> semester we add the 5<sup>th</sup> on "Oh!...intervals are turtle shells..." so they are able to identify intervals by notation, as well as name and play each one. We also teach them to identify the intervals anywhere on the staff, (move a 2<sup>nd</sup> around on the magnet board) and that they can be played anywhere on the keyboard (play a few 2nds all over the keyboard).*

### Echo Edna

Team 2 A w/ B on keyboard

Imitate patterns on keyboard

### Key of C: C

Time: 2 min.

- Have Edna say her hellos to the children. "Hello, everybody!.....Can you echo me?....Float up - ....Find C position.... (Have a team member ready in C position on the keyboard.)
- With 'Edna' on your hand, have 'her' play middle C in the following patterns, singing and waiting for the team member's echo between each measure.



- Have Edna say, "You play middle C well..... Let's see if you know how to skip!.....I'll put the skips on the staff, too!....."
- Put up a treble clef magnet and a C-E-C on the magnet board. Help your team member to identify it as a skip up then down. Edna sings and plays "Do-Mi-Do" and the 'student' echoes. Explain to participants how sight reading progresses, with the teacher continually adding more notes and intervals, in trickier combinations each week for the students to sight read.
- Explain that in 2<sup>nd</sup> Year we learn about the "curly clef" (looks like mom's curly hair) and the "Daddy clef" (looks like Dad's strong arm). Later we label them treble and bass, and learn that treble tells us to play high with RH and bass tells us to play low with LH.
- Show on magnet board as you explain that in 2<sup>nd</sup> year we learn to identify middle C, D, and B on the staff as well as treble C and bass C as guidepost notes to get us started in a hand

position, but other than that we're still reading the staff by note relationships.

## Melody, Staff Reading, & Key Relationships – 3<sup>rd</sup> Year

### ***Treble, Bass, Line, and Space [4]***

**Time: 1 ½ min.**

Team 3 A
Learning note names on staff Flash cards One-Minute Club

- ***During 3<sup>rd</sup> Year***, we continue learning all the note names on the staff with this fun song (sing song using Treble, Bass, Line & Space poster).
- Explain the *One Minute Club* and show the flashcards and a cute 1-minute club poster.

### **Flat, Sharp & Natural Demonstration**

**Time: 2 min.**

Team 3 A
Flat, Sharp and Natural signs

- Explain how we teach these accidentals by telling the story and demonstrating the game – have audience participate.
- Sharp (big sharp points on sharp symbol, voice up!)
- Flat (squished flat b, like a flat tire, blah, voice down!)
- Natural (kind of like the sharp, but not as many points.)

### ***Bounce and Roll [5]***

**Time: 2 min.**

Team 3 A
Introduce staccato & legato

- Also during 3<sup>rd</sup> Year, we teach our students to read musical markings like legato and staccato.
- Using team members or audience volunteers, sing the first verse, emphasizing beats 1 and 3 with your voice so that the class will feel where to roll and catch the ball.
- Have helpers stand. Tell the class this verse is a little harder. “Bounce-pass” the ball to a team member. The ball should bounce once between you and the student on the beat and the student should catch it on the beat, then bounce-pass it back to you – on the beat. Like this:

**Bounce the little ball, now**

Bounce      catch    bounce    catch

**Bounce it quick to me (beat)**

- “Now imagine the ball has paint on it. What kind of mark would it make when I roll it? (smooth line) When I bounce it? (dot) Let’s look in your song books and see if we can find anything that looks like this.
- Explain that in this way we teach the students first what legato and staccato *feel* like, and then relate that to what they *look* like. We start with this activity and continue to emphasize legato and staccato as the students learn their repertoire pieces and listen to the classical music.

### **Recap Melody, Staff Reading, and Key Relationships**

**Time: 1 min.**

Team Leader
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- *Take a look at your ‘3-year overview’ handout while I recap the concepts and skills our students learn as they relate to melody, staff reading, and key relationships: They can sing*

*and sign, identify by notation, identify aurally, and play on the keyboard 5 melodic cadence patterns in 4 keys. They can play C, F, and G Major scales and 'c' and 'a' minor scales, and they can recognize key signatures for these keys as well. They can sight read music both by reading note relationships and by knowing all the notes on the staff. And we didn't talk much about this, but they can also improvise, compose, or transpose a melody, and they can take melodic dictation.*

## Keyboard Skills – 1<sup>st</sup> and 2<sup>nd</sup> Year

Team Leader
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- *With that, we're going to move on to keyboard skills. You saw how we use the tone bells during first year, and how the students learn to play skips and steps and distinguish high and low. They also learn to play several songs, either the melody or self-accompany with broken chords or ostinati while they sing the melody.*
- ***In the 2<sup>nd</sup> Year, when students are 5 or 6, we introduce them to the keyboard.***

## Kit Kat Keyboard [6]

**Time: 2 min.**

Team 2 B w/ A on keyboard
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Identify C & F on keyboard Explain groups of 2 & 3
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- Show Kit Kat piece and ask if there is anything that looks like this on the keyboard.
- Turn the keyboards on and lead everyone in the chant, with teammate playing groups of 2 & 3 black keys.
- During the second verse, hold up the C and F keyboard poster, referring to the poster as you chant the lyrics.
- *One of our first goals in 2<sup>nd</sup> year is to help the students study the keyboard visually, learn its layout and create a mental 'map' of the keyboard.*
- *We then progress to learning the locations and names of all the white keys. Sing the 3<sup>rd</sup> verse.*

## Music Alphabet [7]

**Key of C: C**

**Time: 2 min.**

Team 2 B w/ A on keyboard
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Introduce music alphabet and Learning notes on keyboard
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- Lay out 2 sets and sing the song.
- Explain how we compare and contrast the regular alphabet with the music alphabet and end up discovering the similarities and differences.
- Explain how we make a long music alphabet snake by asking what letter comes first (C) and what comes after that, etc. We discover that the music alphabet just keeps going and going. Explain how we transfer this knowledge to the keyboard and have the kids play the alphabet pieces homework game (*show yellow book with game in back*) and they learn all of the names of the keys on the piano. We also give them flashcards to cement this concept. (*Show keyboard flashcards.*)

## Bubble Hands [8]

**Key of F: F**

**Time: 2 min.**

Team 2 B w/ A holding student-sized bubble
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Proper hand position Learn finger numbers
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- *In addition to teaching keyboard layout, we teach proper hand position with this fun song – each child has his own bubble to*

*practice with at home as well.*

- Sing first verse as you demonstrate how we use the bubble. During interlude say, “*Did you know that your fingers have numbers? Watch me and listen.*” Continue with second verse, showing them how we practice our finger numbers.
- *We use this exercise to learn to move our fingers independently, then we later sing the same song while we have each finger play in C position on the keyboard.*
- *We also use the bubble to teach scale fingering, ‘popping’ over with our 3 finger, or popping under with our 1, then making a new bubble to finish the scale. (Demonstrate with your right hand playing on your left arm.)*
- (Show yellow songbook – have pages marked ahead of time) *During 2<sup>nd</sup> year, our students start out playing with right hand only (p.3), but soon learn left hand as well. They play a full octave C major scale with each hand (p.10 & 26); they learn 5-finger scales in contrary motion (p. 6-7), and get introduced to parallel motion (p.16). They are introduced to playing a LH chord accompaniment with a RH melody (p. 28 & 12). And they are introduced to dynamics (p.*

## Keyboard Skills – 3<sup>rd</sup> Year

**Time: 1 min.**

Team Leader

- *In the 3<sup>rd</sup> Year, songbooks become a little more traditional, with technique including scales and cadences, as well as repertoire pieces. Because this is a group class, instead of mastering each song before moving on, we have a “pass-off day” when each student receives a grade on the song. We encourage students to practice 5 times a week, building up length of practice time to 20 minutes by the end of 3<sup>rd</sup> Year, and we reward students who have completed 5 days of practice on their practice record (show in book).*
- *They learn some traditional folk music as well as classical repertoire pieces, and through all 3 years they are encouraged to sing along while they play, so they are great at 2-handed self-accompanying by the time they graduate.*

## Rhythm – 1<sup>st</sup> Year

Team Leader

- *One of the most fun concepts we teach is rhythm! Let’s take a look at how we build on rhythm concepts like steady beat and rhythm notation starting in the 1<sup>st</sup> year.*

## Can’t Bug Me [9]

**Time: 2 ½ min.**

Team 1 B

Explain bugs and activities used to internalize rhythm concepts. Show subdividing chart and briefly explain.

- Have your bug cards on a magnet board ready to go. (Leave room beneath each bug card to match the notation cards.)
- Say, “Do you like bugs? Well, you know what?...”
- Lead the class in the chant.
- Explain to participants how we initially clap the bugs, then the bugs turn into musical notes (show notes) and we mix the musical notes up and clap a variety of rhythms with different instruments, etc.
- We have a variety of activities where we use different songs

like BINGO and Who Took the Cookie to internalize and anticipate the feel of a steady beat.

- Show subdividing chart and explain that we use full body involvement to teach the feel of a whole note, half note, etc.

## Rhythm – 2<sup>nd</sup> Year

**Time: 2 min.**

Team 2 A

- *During 2<sup>nd</sup> year, we use a metronome to emphasize keeping a steady beat and playing together as a class. Show metronome with beat bug. Turn on metronome to 80 bpm. We know all about bug rhythms, now we learn that (say it with the beat) “the beat is the bug and the others play along.”*
- *Ask, If the beat is bug, bug, bug, bug, what will a beetle sound like? Can you clap it for me? Here you go...Good! Change the metronome to a different tempo. Now my bug sounds like this. Can you clap a caterpillar? Right! The beat bug sets the tempo. He might go fast or slow, but beat is ‘bug’ and all the others have to follow that tempo.*

## I’m an Indian [10]

**Key of C: C**

**Time: 3 min.**

Team 2 A

Explain dotted quarter-eighth pattern  
Demonstrate how the arrow becomes a dotted quarter, eighth note.

- *Also during 2<sup>nd</sup> year, we add dotted rhythms to our rhythm notation repertoire. Again, we start with what it feels like, then later add what it looks like and then how to play it on the keyboard.*
- *Stand with the whole class in a circle and lead them walking in a circle, patting their lap drums on the verse part and pulling their bows on the chant.*
- *Be certain to emphasize the internal beat that is being ‘pulled’ over (“ShooOOT the arrow, PuUUL the bow”).*
- *Quickly illustrate how the Indian bow becomes the dotted quarter/eighth note pattern with the 4-bug poster, target w/ bulls-eye, and arrow feather.*
- *This song teaches the dotted rhythm, but it also emphasizes the steady downbeat. This is one of the first songs that we play hands together, so even when we add the RH melody, the LH still knows to play on the downbeat because we’ve been playing our Indian ‘lap drums’ all semester.*

## Rhythm – 3<sup>rd</sup> Year

Team 3 B

- *During 3<sup>rd</sup> year, we learn about time signatures, we label eighth, quarter, half, whole, dotted quarter and dotted half notes and corresponding rests, and we learn numerical note values.*

## Our Bugs Are So Fun [11] Purple Pyramid

**Time: 1 min.**

Team 3 B

Learn ‘real’ note values  
Demonstrate measure length cards

- *Show purple pyramid. So for example, now we know that a slug is a half note, and it gets 2 counts.*
- *Sing the first verse of “Our Bugs Are So Fun” to demonstrate.*
- *Explain how we play ‘musical math’, discover how to fill 3/4 and 4/4 measures using different combinations of notes and*



rests, and then play the rhythms. *We also throw in the repeat sign when we play this game and others, and they know that it means “dot-dot-do-it-again.”*

## Harmony – 1<sup>st</sup>

**Time: 1 min.**

Team 1 A
Introduce primary chords

- *One of the most important concepts we teach in Let's Play Music is chords and chord structure. The autoharp gives us our first introduction to the primary chords, which you and I know as the I, IV, and V chords, but in Let's Play Music we call them Red, Blue, and Yellow chords.*
- *Show chord triangles and explain that we use these to teach that chords have 3 parts. We sing 'Chords in Pieces' and play them in pieces on the bells as we self-accompany. We play chords on the autoharp using chord maps (show chord map) which teach us to read left to right, notice musical patterns, and anticipate the harmonic rhythm of a song.*

## Primary Chords Song

**Time: 1 ½ min.**

Team 1 A
Learn chord function through song lyrics and experience

- *We learn about how chords function in music with our Primary Chords Song. (Sing first verse with autoharp while a team member points to chord map.)*
- *Students also learn to aurally distinguish the primary chords as well as distinguish between major and minor chords.*

## Harmony – 2<sup>nd</sup> Year

Team 2 B
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- *During 2<sup>nd</sup> year, we translate our chord knowledge to the keyboards, and we learn the notation and correct fingering of the primary chords (show Primary Chord poster).*
- *We are no longer identifying chord notation strictly by color, but by the three notes that make up the chord. We teach chord shape and explain that any chord can be played in any of these three shapes.*
- *We have been singing the pieces of our primary chords in their regular cadence positions, but now we start singing them in their other inverted or root positions. Show triangles and demonstrate that a do-mi-sol can also be a mi-sol-do or a sol-do-mi too. But it's made of the same three notes, so it's still a red chord and it still sounds the same.*
- *Some of our theory assignments have the students add the correct chord accompaniment to a melody. They can do this because they know how chords function in music, and especially because they can hear how it should sound.*

## Harmony – 3<sup>rd</sup> Year

Team 3 B
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- *In the 3<sup>rd</sup> year, we build on our knowledge of primary chords and really learn some advanced theory! We start by branching out from C Major, and learning more keys.*

### **Magic Keys (from Orange Semester) [12]**

**Time: 2 min.**

Team 3 B

Introduce song  
Key signatures C, F and G

- Sing with CD for the class. Place a triad in C position on the grand staff as you sing the words “and the red chord is CEG.”
- Put a flat on the B line where the words indicate and slide the triad up to F position on the words “like magic it will change before you know.” Point to the notes of the triad as you sing about them.
- Put a sharp on the F line where the words say, “...the F sharp becomes the magic key!” Change chord to GBD.
- *So our students learn to recognize the key signatures and play cadence chords in each of these keys: C, F, and G major as well as ‘c’ and ‘a’ minor.*

### **I Can Build a Triad [13]**

**Time: 2 min.**

Team 3 B

Explain Skipping Snakes  
Hidden messages in  
snakes  
Sing song and demonstrate

- *Remember how we made long alphabet snakes to learn about the music alphabet? Well now, we’re going to make ‘skipping snakes’ to teach us about triads. Demonstrate how to make a skipping snake.*
- *Hidden in our skipping snakes are all of the triads!*
- *We find other hidden messages in the snakes too, and these coordinate with the treble/bass/line/space memory tool – look! (find a EGBDF or a ACEG).*
- *Once the students understand how to make skipping snakes, we teach them this song – sing and demonstrate.*

### **Let’s Find the Root [14]**

**Time: 3 min.**

Team 3 A

Demonstrate how to find  
root  
Giant floor staff – do  
inversions.

- *Because they’ve been practicing the red chord for three semesters, they really pick up on the triad concept. And when they have the triad concept solid, we learn how to find the root.*
- Sing song and demonstrate on magnet board both verses.
- *Once they understand how to find the root of a chord, we teach them how to do the first and second inversions.*
- Show the giant staff floor mat and quickly demonstrate how we have kids be the chords, have the bottom note jump up on top, name it a ‘Melissa’ chord, etc.

### **Recap Harmony**

**Time: 1 ½ min.**

Team 3 A

- *By the time our students graduate, they really know those cadence chords and can recognize and play them in 5 keys. They have also learned to stylize cadences, so they can play them broken style, marching style, calypso style, etc. (quickly demonstrate each style as you say it on the keyboard).*
- *They can hear a chord and improvise a melody or hear a melody and improvise a chord.*
- *They can transpose an entire piece, either by looking at a song written in C Major while playing it in F or G major, or by rewriting the notation to a different key.*

- They can name the 7 triads in a key, identify the root of a triad, and invert the primary chords, which we do finally learn to call I, IV, and V chords after their placement in the scale, but which we are still most familiar with by their red, blue, and yellow color names.
- All along we've been capitalizing on the group setting of Let's Play Music classes by singing and playing in ensembles, so by the time students graduate they should be very comfortable singing in round or canon, playing in a rhythm ensemble, playing a duet with the teacher, or some of our favorite repertoire pieces are 3-part piano ensembles.

### Classical Form – 1<sup>st</sup> through 3<sup>rd</sup> Years

Time: 1 min.

Team 3 B
Explain how we teach Classical Form

- Now let's take a look at how we teach classical form. Throughout all 3 years of Let's Play Music, we listen to and even 'analyze' classical music. We use puppet shows to help us learn classical form, starting by matching characters to themes. We then begin to notice which themes are major and minor. Then we notice how the themes are grouped into sections, how some of the sections repeat, and eventually we learn about overall form, especially ABA form, as well as theme and variation. We also discuss main and lyric themes, and our final puppet show is a 3-ring circus complete with an "A" ring, a "B" ring, a bridge that connects the two, and a coda on the end.

### Puppet Show of Choice - *Pirate Ship* [15]

Time: 2 ½ min.

Team 3 B w/ everybody
Puppet Show Example

- We perform a puppet show at the end of each class period and learn four per year.
- If there is time remaining, perform a puppet show of choice. Here's an example of one of our favorite 2<sup>nd</sup> year puppet shows.

### Curriculum Conclusion

Time: 1 min.

Team Leader
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- 3<sup>rd</sup> year is truly the culmination of the skills and concepts we introduced in the first year and built and expanded upon in the second year. Solfeg syllables, rhythms, chord structure, staff skills, note names, intervals, key relationships and classical listening will finally take on concrete meaning as we define terms and explain theory. We will see the concepts and skills that have been taught and engrained in the students minds and ears, manifest themselves as for a final project, each student composes and performs his own piece! (If you have equipment available, it would be awesome to have a Composition Contest winners DVD or a recording of your 3<sup>rd</sup> year recital playing near the display table.)
- It is so exciting to watch as the students take all the concepts they've learned and translate them into the creative endeavor of composing music! And it's so rewarding as a teacher to

- watch a truly ‘complete musician’ emerge from this process!*
- In addition to the things we’re learning in class each week, students are expected to practice from their songbooks 5 times a week at home, and complete a written theory assignment each week. All our songbooks and theory books are on display in the back, so feel free to take a look on your way out.*
  - We also assess our students at the end of each semester during 2<sup>nd</sup> and 3<sup>rd</sup> years, and there are samples of our 3<sup>rd</sup> year assessments and theory quizzes in the back as well.*

## Transitioning to Private Piano Lessons

**Time: 1 min.**

Team Leader
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Transition Tips – Keep using skills they know
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- We would love for our students to be able to continue using the skills they’ve learned during their time in Let’s Play Music like composing, transposing, singing, audiating, and sight reading. You may already include many of these as part of your private programs, but we have created a handout with some ideas that have worked well to make this transition smooth and fun for many of our students. (Show page in handout packet.)*
- Let’s Play Music has created an all-inclusive Connections Songbook with repertoire, theory assignments, technique drills, and ear training exercises that students can begin with when they come to your studio. This will help ease the transition both for them and for you as they begin private piano lessons. There is also a CD and other teaching materials online which will become available for you to purchase when you complete your endorsement.*
- One of the best things you can do for our graduates is start them in piano right away after they finish Let’s Play Music – so if they graduate in April, start them in May and keep them with you for as much of the summer as possible depending on your teaching schedule. This will help you to really continue building on what they know without having to start back with what they’ve forgotten over the summer.*

## Training Conclusion

**Time: 2 min.**

Team Leader
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- We hope you now have a basic idea of how our students progress, and the knowledge and skills they end up with, so when they come to you, the transition will be easy and the excellent education will be ongoing.*
- In your packet there is a page of transition tips that give ideas of how to include and continue building on skills our students have learned (including composition!)*
- There is an overview of how using our Connections student songbook can be a huge help in transitioning students from Let’s Play Music to private piano lessons. This book has songs designed to improve technique, artistry, sight reading, and more, along with ear training exercises and theory assignments. It will systematically lead student and teacher through a review of things the student should know, while at*

*the same time introducing concepts they still need to learn in order to successfully transition to a regular piano method book series. Using the Connections songbook with Let's Play Music graduates will help you as a piano teacher know the skill level of your new student, along with her learning style and interests, all while training you in the language of Let's Play Music so you know exactly how to communicate with your new student in ways that are familiar and understandable.*

- *Our students will bring to you a copy of their final assessment, which will give an individual overview of areas that are weaker or stronger so you know where to focus your teaching and their practice.*
- *Also in your packet there is a copy of the letter our graduates bring to you as they begin private piano lessons. This is a great reference for some of the terminology we use and how it translates.*
- *Please sign up for a 3<sup>rd</sup> Year class observation on the forms in the back before you leave so you can complete your endorsement, and we can then refer our graduating students to your studios and include your information on our website.*
- *We are excited for the symbiotic partnership we are creating with you, as you send us children that are too young for your programs, and then we give them a foundation and send them back to you fully prepared to become fantastic pianists.*
- *Thank you so much for coming! Excuse those who need to leave. Answer any remaining questions. (Have at least one team member stationed at the display table to help with 3<sup>rd</sup> year observation sign-ups and answer questions about materials on display.)*