

## Parent Orientation To Do before meeting

Print out welcome sign  
Prepare and organize all student orders  
Label all student materials or plan on parents doing it as they walk in  
Prepare Class Calendar  
Glue Class Calendar in Red Balloon student manual  
Print out First Year worksheet (one per family)  
Write parent names on worksheet (if they don't come, you have it ready)  
Print out photo release forms  
Print out rosters and contact info (for parents to double check)  
Have classroom discipline policy and/or system ready to explain  
Have rewards and incentives ready to explain  
Studio policies such as parking, missed classes, siblings, if parent can't come, etc. needs to be put into presentation.  
Update Power Point Presentation (including fonts, spacing, Studio Policies, and Classroom Details Slide)  
Print out "You still owe" reminders or your studio contract (optional)  
Print out Orientation Sign in Sheet (optional)

## Parent Orientation Set-up

Table & Chairs set up  
Wear LPM t-shirt  
Hang up Welcome sign  
Materials order list so you know which students gets a complete or sibling  
Materials out on table for display  
Power Point Necessities (or Easel for displaying hang-ups)  
Red Balloon Student Manuals (for your reference)  
Lay out any rewards and/or discipline system items  
Gather bells and/or any other materials for reference

### Papers to pass-out or around:

Orientation Sign in Sheet (Optional)  
Rosters printed for parents to double-check information (on clipboard)  
Student Materials (hand these out the first day of class if you prefer)

### Papers to hand out:

1. First Year Orientation Worksheets
2. Photo Release Forms
3. "You still owe" reminders or studio contract

## Material Distribution

Lie out or pass out all materials that will be discussed.  
Explain all documents and tell them which ones will need to be turned in.  
\* (Don't forget the to circulate roster and sign-in sheet)

Orientation Worksheet Options:

- Invite parents to fill out the Red Balloon Orientation Worksheet during the reading/discussion
- Pass out worksheet at the end and have Parent bring back COMPLETED worksheet on the 1<sup>st</sup> day of class to receive a special prize for their child

# Begin the Parent Orientation Presentation!

*On the following pages, the left side of the document is the parent section of the student manual EXACTLY the way your parents see it. Your outline of which slide to be on and what to say is on the right side . (that way you don't have to refer back and forth from your student manual to this outline—it is all in one place)*

*This PowerPoint was created with Adobe Jensen Pro (and Bradley Hand ITC for the two quotes used) You will probably need to adjust some spacing if you do not have these fonts on your computer. You also might need to revise the Studio Policies and Classroom Details Slides to cover items specific to your Let's Play Music classroom.*

*The dialogue and suggestions provided can and should be supplemented with even additional information and knowledge that you gain as a continuing education Let's Play Music Teacher.*

*Educated Parents= Dedicated Parents*

## Welcome/Introductions Slide 1: BEFORE Student Manual



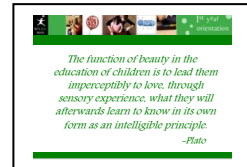
- Introduce yourself, then have each parent introduce themselves stating their name, their child's name, class day/time, etc...)

*The function of beauty in the education of children  
is to lead them imperceptibly to love through  
sensory experience what they will afterwards  
learn to know in its own form as an  
intelligible principle.*  
-Plato

iii

## Have Parents Open up Red Balloon Theory Binder to pg. iii

### Plato Quote Slide 2: Student Manual pg. iii



Read to the parents, emphasizing key words.

Explain the quote, and philosophy of Let's Play Music in your own words.

Expond on the fact that children don't realize they are learning difficult concepts, and by the time they do, it is grounded into them as something they love—not something learned by rote.

# Contents

## Parents' Section

Welcome! . . . . .	1
Why Let's Play Music? . . . . .	2
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## The Curriculum

Weekly Lesson Guides and Theory Assignments . . . .	13
Reference Section . . . . .	45

iv

## No Slide for Table of Contents pg. iv

Before starting pg. 1, explain to the parents that we will be taking turns from here on out, reading sections/paragraphs (ie...go from one side of the room to the other). You go first with pg.1

# Welcome.....

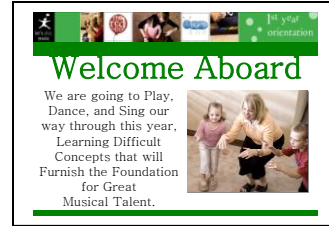
...to this great adventure!! You and your child have just joined me on an exciting journey! As we play, dance and sing our way through this year, we will be learning difficult concepts that will furnish the foundation for great musical talent.

This manual is here to help you, the parent, reinforce the concepts that are taught in class. In order to train your child's mind, voice and ears, there must be daily "practice." **Young children will assimilate the concepts I introduce in class ONLY if they experience repetition and consistency at home during the week.** Therefore, the responsibility is largely yours, to ensure that your child receives all of the benefits this course has to offer.

I am positive that we can work together to maximize the musical potential of your child!

***So . . . Let's Play Music!***

## Welcome Slide 3: Student Manual pg. 1



Read or paraphrase paragraph 1 of pg. 1 with enthusiasm!

Specifically read paragraph 2 of pg.1 and work to bottom of page

# Why Let's Play Music?

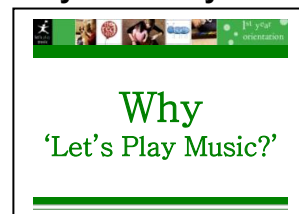
## The “Piano Playing Dilemma”

Research has shown that the child’s brain is specifically designed to absorb information at certain times. The “music learning window” (as it is called) is between the ages of 3-9. It is at this time that finger dexterity is being wired in the brain, hearing skills are at their prime, and the brain can collect and process musical information better than at any other stage.

Piano playing is the best introductory musical instrument because its key layout relates easily to the staff and because it can produce melody and harmony simultaneously. The dilemma presents itself when we realize that a piano student must have a firm grasp of letter names and have good finger strength and coordination. Since these skills are usually not in place until age 6 or 7, waiting until this age to begin means that more than half of the learning opportunity is gone.

Let’s Play Music solves this dilemma by introducing the 4 year old child to complex musical concepts during the early part of the music window, but does not require note reading by letters or hand coordination until later. By that time, the child has taken full advantage of the formative years and is ready to excel at piano skills.

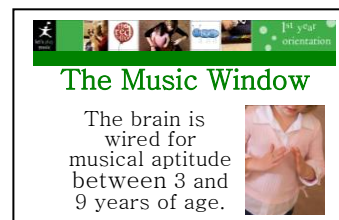
## Why Let’s Play Music Slide 4: Student Manual pg. 2



Turn to this slide and have the parents turn to Student Manual pg. 2 as you boldly ask the question, “So, WHY, ‘Let’s Play Music’?”

At this point the parents will take over taking turns at paragraphs...

## The Music Window Slide 5: Student Manual pg. 2



Have a parent read the first paragraph on page 2.

Stress to the parents that most people think that children can’t start piano lessons at such a young age, but it’s actually the best time for children to learn.

## The Piano Playing Dilemma Slide 6: Student Manual pg. 2



Have a parent read to the end of the second paragraph on pg. 2.

Discuss that it is difficult for young children to take traditional piano lessons until age 6 or 7 because it requires finger strength, dexterity, and coordination, as well as reading skills.

Read with emphasis the beginning of the last paragraph on page 2, “‘Let’s Play Music’ solves this dilemma by....” –cue the next parent to finish the paragraph.

## WHAT does Let's Play Music teach?

- Emphasizes melodic and harmonic ear training
- Introduces staff reading before note reading
- Teaches basics of harmony and chord progressions
- Studies the music of the masters
- Encourages freedom of expression and musical interpretation
- Channels the young voice into beautiful singing
- Adapts skills to the piano
- Teaches note reading

*\*(the rest of pg. 3 in your manual is covered on the next page)\**

## What does all of this mean?

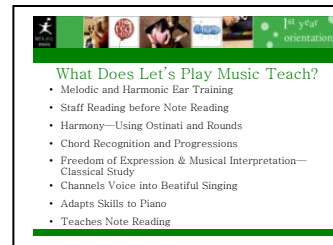
***It develops musical aptitude.*** Your child will learn the things that cause us as adults to say that a person is musically talented. Can you teach talent? YOU BET!!! Research has shown that musical skills (talent) are more acquired than they are hereditary. "Musically talented" people are so, not because of genetics, but because of a musical environment at a young age.

## HOW are these skills best taught?

Children learn through play. We have fun! We sing about the notes on the staff, dance to rhythmic patterns and have puppet shows to make classical music come alive! In addition, we have researched carefully the ways that children learn the best and have incorporated these principles into our curriculum and classes.

**Full Body Involvement** -Through playing, dancing and singing! Lessons are structured with minimal talking and explaining. Children learn best by just doing. Research has shown that the more senses a child uses in the learning process, the better he/she will internalize the concept. That's why we will involve as

## What Does LPM Teach Slide 7: Student Manual pg. 3



Read the the title "What does Let's Play Music teach?"

Have a parent read bullet points. After each point, stop and educate how/what LPM teaches that bullet.

**Ideas** for supplemental information is provided below:

\*note: 1<sup>st</sup> year Overview bullets overlap with some of this info here, so pick and choose what you want to explain where\*

### Emphasizes melodic and harmonic ear training

- Audiation, the ability to hear music 'inside' when there is no sound actually present is essential to harmony because inner hearing must happen before the outside sound can occur.

### Introduces staff reading before note reading

- Staff orientation (lines, spaces, and up and down indication) and relationships (steps, skips and leaps) are studied and played long before note names are given.

### Teaches basics of harmony and chord progressions

- In class we define harmony as "different notes that sound good together."
- The use of primary chords is one of the most natural ways for a child to hear and learn harmony.

### Studies the music of the masters (we use puppet show)

- Puppet Shows** place emphasis on recognizing, themes, instruments, variations, and the moods they create. The "shows" entice the children through animation to use their ears and imagination to fully experience a classical piece.
- Beethoven/Mozart specifically studied in 3<sup>rd</sup> Year

### Encourages freedom of expression and musical interpretation

- Major and minor tonalities are distinguished and expressed.
- Music is interpreted through movement (moving our bodies up and down like a major scale) and play.

### Channels the young voice into beautiful singing

- "To be internalized, musical learning must begin with the child's own natural instrument- the voice". Kodaly
- The skill of singing in tune is developed early (age 2-4) in children and the sol-mi interval is the most natural to imitate and is the first interval that a child will recognize and sing in tune. That is why we are singing it EVERYWHERE in our LPM classroom: 'Let's Play **MU-SIC**,' Hick-ety Pick-ety Bum-ble Bee, etc.

### Adapts skills to the piano

- Knowledge of the staff, steps, skips and leaps from tone bells are transferred to the keyboard the second year. The keyboard is the ideal music teacher! It's key-to-key, step-to-step arrangement relates directly to the staff, just as the tone bells.

### Teaches note reading-

- Even before actual note naming, children can interpret and play what the notes on the staff are telling them what to do

### WHAT does Let's Play Music teach?

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### What does all of this mean?

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**Full Body Involvement** -Through playing, dancing and singing! Lessons are structured with minimal talking and explaining. Children learn best by just doing. Research has shown that the more senses a child uses in the learning process, the better he/she will internalize the concept. That's why we will involve as

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much of the body as possible, i.e. the voice, the eyes, the ears, the hands, and even the full body.

**Experience Precedes Learning** - Children also learn concepts more easily if the concept is experienced and understood before it is labeled. For example, in the first year they will learn to count rhythms, but not until the third year will they learn to call them quarter notes, half notes, etc. At this point, they will understand the names easily because they have already learned them, they just didn't know what they're called. Learning music theory this way is exciting because they love and use the concepts without the mundane task of naming them.

### What Does This Mean? Slide 8: Student Manual pg. 3



Play this slide before having a parent read paragraph 2 of pg. 3

After paragraph 2 is done then comment to the effect of, "Let's Play Music is helping to provide that musical environment at a young age, ensuring that your children will indeed be musically talented!"

### How Are These Skills...? Slide 9: Student Manual pg. 3 and pg.4



Excitedly ask, "How are these skills best taught?" And then click for the play to appear.

Then have a parents continue reading through paragraphs thru the top of pg. 4 (stopping and reemphasizing after each paragraph)

#### Use Music to Teach Music

- Every single song we sing in Let's Play Music has an 'alterior' motive. No matter how lovely or even silly the song is, there is always a purpose for each of our activites beyond just singing.

#### Full Body Involvement

- Our eyes, our ears, our hands, our mouths, even our feet learn to sing a major scale in Let's Play Music. We our constantly keeping a steady beat on our person. Just about every sense possible gets involved.

#### Mininal Talking

- Children learn best just by doing. You will notice that I won't sit and explain to the kids that we are about to play a game and that these are the rules. We simply start playing and they just jump right in. Most every activity in LPM is approached this way

#### Experience Precedes Learning

- Again that goes back to the Plato quote that we read together in the beginning. We are being sneaky! They are learning and they don't even KNOW it!!

# Three Year Overview

Skills to be introduced and mastered:

## Red Balloons and Blue Bugs

(First Year - Preparation for Keyboard)

1. Sing a major scale on Solfeggio syllables with hand signs
2. Correctly imitate and identify rhythmic patterns
3. Recognize steps, skips and leaps on a staff and sing ascending and descending patterns
4. Identify tonic, dominant and sub-dominant chords
5. Sing a melodic ostinato
6. Keep a steady beat, and divide and subdivide it
7. Sing in tune

## Green Turtle Shells and Yellow Indians

(Second Year - Introduction to Keyboard)

1. Sightsing simple melodies using Solfeggio hand signs
2. Play a major scale on the keyboard
3. Recognize rhythmic notation and correctly perform rhythmic patterns
4. Identify treble and bass clefs, and the ranges they indicate
5. Identify (by sight) basic melodic intervals
6. Add correct chord to a given melody
7. Play tonic, dominant, and sub-dominant chords
8. Independently sing melodic ostinato, round, or canon

## Three Year Overview Slide 10: Student Manual pg. 5



Quickly explain how Let's Play Music is split up into 6 semesters. How each semester gets its name from the 'main' focus or new concept for that semester, and what each of the six semesters are called.

## 1<sup>st</sup> Year Overview Slide 11: Student Manual pg. 5



State that the following skills are to be introduced and Mastered in the first year, which is made up of the Red Balloons (class start to Christmas) and Blue Bugs (January to May) semesters. Individually present each numbered skill and all or some of the following information.

### 1. Sing a major scale on Solfeggio syllables with hand signs

*Demonstrate the solfeg hand signs while singing a major scale.*

- Ancient method
- Solfeg gives a name and sign to each note on the scale that represent the pitch and function of each step.
- Used for imitation and patterning.
- Moveable DO/Flexible staff
  - DO can be anywhere on the staff

*Demonstrate how to play in the key of C (upper case) and F (lower case)*

### 2. Correctly imitate and identify rhythmic patterns

- Patterns promote "inner hearing" which is the ability to hear music 'inside' when there is no sound actually present. Children must be able to hear it first in their heads before they can sing in harmony, perform rhythmic patterns, play the correct chord and compose a song.

### 3. Recognize steps, skips, and leaps on a staff and sing ascending and descending patterns.

- Staff orientation:
  - Lines, spaces, up and down indication, and relationships are studied and played long before note names are given (experience precedes learning).
  - Bells relate to the keyboard
  - Full body involvement
    - Children can feel the direction of their bodies and voices in identical motion.



# Three Year Overview

Skills to be introduced and mastered:

## Red Balloons and Blue Bugs

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1. Sing a major scale on Solfeggio syllables with hand signs
2. Correctly imitate and identify rhythmic patterns
3. Recognize steps, skips and leaps on a **staff and sing ascending and descending patterns**
4. Identify tonic, dominant and sub-dominant chords
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7. Sing in tune

## Green Turtle Shells and Yellow Indians

(Second Year - Introduction to Keyboard)

1. Sightsing simple melodies using Solfeggio hand signs
2. Play a major scale on the keyboard
3. Recognize rhythmic notation and correctly perform rhythmic patterns
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## \*1<sup>st</sup> Year Overview Slide 11: Student Manual **pg. 5 (continued)** \*



You are still on page 5 in the student manual. You are picking up on the end of bullet #3 and finishing the 1<sup>st</sup> year overview using some or all of the following supplemental parent education.

### 3. Recognize steps, skips, and leaps on a staff and sing ascending and descending patterns. (continued)

- Melodic Patterning: Repetition of simple patterns with strong cadence pull will develop tonal center and audiation/inner hearing.
  - Red Semester: MRD, SSD
  - Blue Semester: SLTD
- Demonstrate the removable bell bars to sing, sign, and play on bells an example such as "Three Blind Mice"*

### 4. Identify tonic, dominant, and sub-dominant chords

- Primary Chords are 90% of all music we hear
- Use colored triangles, chord maps, and stickers
- Using chords is a natural way to hear and learn harmony
- Cadences teach harmonic rhythm prediction, and ear training

### 5. Sing a melodic ostinato

- Ostinato: A short pattern that repeats itself throughout a song. A melodic ostinato produces harmony because it is sung against the melody. This is the best way to teach children to sing harmony.
- Other methods to produce harmony
  - Rounds
  - Broken Chords (bells)

### 6. Keep a steady beat, and divide and subdivide it

- Imitate patterns
- Feel an internal beat
- Identification
- Notation

### 7. Sing in Tune

- Voice is the first instrument
- Imitation of recognizable and repeated melodic patterns- especially containing a minor 3<sup>rd</sup> (Barney's "Clean Up", "Rain, Rain Go Away", etc...)

\*\*Instructions for presenting the 2<sup>nd</sup> year Overview information on the bottom of pg. 5 is found on the next page of this document\*\*



## **Purple Magic and Orange Roots**

(Third Year - Piano Skills)

1. Identify note names on staff
2. Take simple melodic dictation (write tune when heard)
3. Take simple rhythmic dictation
4. Play accompaniment while singing
5. Sight-read melodies on the piano
6. Transpose beginning level pieces
7. Play intermediate level pieces
8. Improvise on a melody
9. Play tonic, dominant and sub-dominant chords in various major keys
10. Compose a melody and add chordal accompaniment

## **2nd Year Overview Slide 12: Student Manual pg. 5**



This slide actually goes with the bottom of pg. 5

Quickly show how we build upon the skills learned in 1<sup>st</sup> Year and will transition our knowledge that we learned on the bells over to the keyboards.

Don't get too bogged down ---next year you can go into more details on each topic.

Explain terms where necessary.

## **3<sup>rd</sup> Year Overview Slide 13: Student Manual pg. 6**



Quickly wow your moms with all the amazing things that their children can look forward to by the end of the 3<sup>rd</sup> year.

Again, don't worry about explaining ALL the bullet points.

Explain terms where necessary.

# The “Learning Circle”

The Let’s Play Music Learning Circle involves the three most important people in your child’s education: the teacher, the parent, and the child. Without you, the parent, the “Learning Circle” will not be complete and your child will not achieve his potential. This section is designed to help you understand your crucial link in your child’s music education.

## The Teacher’s Role:

- Present information in a fun, efficient manner
- Maintain control of the class
- Help each child feel capable and important

## The Child’s Role:

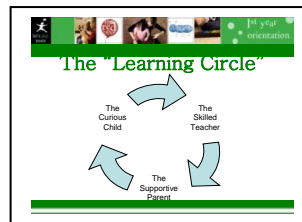
- Attend class weekly
- Listen to the CD outside of class
- Complete the theory assignments (with help)

## The Parent’s Role:

- Attend class every other week
- Listen to the CD often and relive the fun of class
- Once a week, do the bell and CD activities, assist in the theory assignment, and check the Focus Concept
- Initial the box on the theory assignment

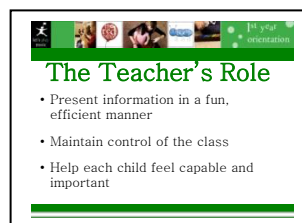
Since this is the parent’s section of this manual, let’s elaborate on each aspect of the parent’s role.

## The Learning Circle Slide 14: Student Manual pg. 7



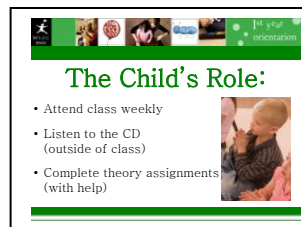
Click to this slide as parents are turning the page. On the words “The Teacher’s Role” Click to the next slide...

## The Teacher’s Role Slide 15: Student Manual pg. 7



Read through each of the 3 bullets, and especially emphasise on the 2<sup>nd</sup> bullet how you are the disciplinarian, and that you SPECIFICALLY do not want mom worrying about or trying to correct their childs behavior—that is NOT why she is there.

## The Child’s Role Slide 16: Student Manual pg. 7



Quickly work through each bullet...

“And last but not least”.....

(a drum roll happens while the next slide appears)

## The Parent’s Role Slide 17: Student Manual pg. 7



No need to elaborate on this slide---you will be going into more detail on the next page.

### In Class: (Why are you there?)

1. To share the experience with your child. Sit on the floor with your child; enjoy this one on one time together. Establish a musical relationship with your child that will carry you through the years of 'real' piano practice where you are the 'at home' teacher.

2. To learn how to practice with your child at home. As you participate and listen to the teacher, you will understand the purpose for each activity. You will be able to reinforce the concepts at home in a natural, consistent way.

3. Be an example of musical enjoyment. Enjoy the music for yourself! Your child will model your enthusiasm and participation, so participate in every way. Sit on the floor with him, tap the rhythm on the floor, do the hand signs and actions, and above all, SING!! Lose yourself in the fun, and your child will too!

**Don't force participation.** The child will feel resentful if forced to join when he doesn't want to. Just enjoy the class and allow him to participate however fully he wishes to. Freedom of expression will never happen if the decisions to participate are not the child's own.

**Don't repeat the teacher's instructions.** Resist the natural urge to whisper in your child's ear. Your child will learn to listen to the teacher much more effectively if you are not repeating everything he just heard. He may become frustrated if explanations are lengthy or confusing. Allow the teacher to explain and encourage.

### In Class Do's and Don'ts Slide 18: Student Manual pg. 8



Have parents take turns reading through the paragraphs.

Re-emphasize as you go along.

**\*THIS SLIDE IS SO IMPORTANT\*** Parents that DON'T understand their role in class, are those parents that drop out.

Really explain that they are not in class as a MOM. That is not why you want them there. They are not there to discipline their child---they might have to bite their tongues to refrain from doing so!

“Your child will mimic your attitude. If you have had a crazy hectic day and mutter how you really don't want to go to music class today---guess what? Neither will your child.”

If you spend class times talking to other moms---guess what? Your child will talk to his neighbor.

If you aren't enthusiastically singing along and participating in class---SHOCKING, but neither will your child. The responsibility lies HEAVILY on your shoulders of getting your child all the benefits and potential the Let's Play Music Program has to offer!” (no pressure or anything! ☺)

Don't worry if your child has a day when they might be a little shy or simply 'don't want to play the autoharp' that day! Don't FORCE it. The first year of the program focuses on training the ear and voice, and whether their little fingers did a certain activity or not, they were in class watching and singing and hearing 6 other kiddies in class doing it. Plus we always want everything to be a positive, non pressure type environment.

Again, I don't have you in class to be an enforcer and/or interpreter between myself and your child. And it undermines my role as instructor and authority in the classroom, making it confusing for your child.

Just come to class as one of the children, ready to have fun and learn—and leave all your other hats at home. ☺

## At Home:

**Practice Sessions:** Practicing should be natural and ongoing - not necessarily a 'set practice time.' Play the CD whenever you can! The goal is to already know the CD, so that children learn concepts in class, rather than songs. Put it on as background music, play the games, enjoy the music together and relive the fun you had in class!

Once a week, you will need to get out this manual to check the focus concept, complete the theory assignment and do the bell and CD activities.

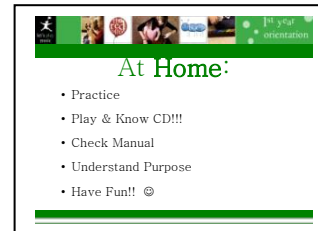
- Focus concept - The Focus Concept is the most important thing covered that week. Ask your child questions to see if he already understands the concept or needs some more repetition to get it down.
- Theory assignments - The theory assignments reinforce concepts taught in class, but cannot be done by most 4-5 year olds. Read the instructions to your child, then offer help where necessary.

### **Determine your role in your child's home practice.**

Your child may want you to be involved in his play, or he may prefer to work independently. In either case, make sure that you understand the purpose for each activity. Then, however you are involved, you can guide your child toward the goal.

**Have fun!** Enjoy your child, the songs, the games, and *just play music all the time!*

## **At Home Slide 19: Student Manual pg. 9**



Have parents take turns reading through the paragraphs. Re-emphasise as you go along.

Explain the Let's Play Music is not a singing performance group, where they are taught a song in class, and how important it is for the children to come to class already KNOWING the song so that they discover with you whatever concept is 'hiding' in it.

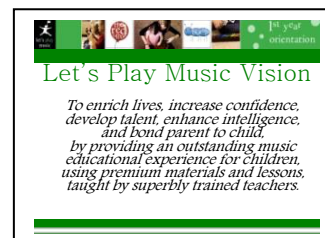
When you get to "Once a week, you will need" then actually turn to Lesson 1 of Student Manual and show moms the Focus Concept, and Theory Assignments, and walk through what they need to be doing each week at home.

Also show in the homework where it explains when to use the lower case or upper case bells.

Explain: This 1<sup>st</sup> Year of Let's Play Music is preparatory for the keyboard, by not only getting our little musician's ready, but by also getting our practicing and our routine prepared for what is to come in the 2<sup>nd</sup> and 3<sup>rd</sup> year of the program.

Continue reading through end of the page and then switch to next slide...

## **Vision Statement Slide 20: Student Manual pg. 9**



You read to give the proper emphasis. Explain that this is the official LPM vision statement, and that by working together, (you being a SUPERBLY trained teacher on their team) that this is EXACTLY what we will be accomplishing this year!

## Skills and Definitions

### Melody skills

**Audiation:** The ability to hear music 'inside' when there is no sound actually present. Children must be able to hear it first in their heads before they can sing in harmony, perform rhythmic patterns, play the correct chord, compose a song, etc.

**Solfeggio syllables:** Abbreviated Latin words that represent the steps of a scale (do, re, mi, etc.).

**Solfeggio hand signs:** Developed around the turn of the century, they are used to incorporate full body involvement and to reinforce in the student's ear the function of each step in the major scale.

**Major tonality:** The eight notes (do, re, mi, fa, sol, la, ti, do) that most music is based on. Our tone bells reinforce the major scale and the relationship of each pitch.

**Singing in tune:** This skill is developed early (age 2-4) in children who have a musical environment, but is taught easily until about age 8. Imitation of recognizable and repeated melodic patterns - especially those containing a minor third - is the best approach.

**Tonal center:** The "pull" toward the tonic (red) chord. Helping children feel this will orient them in that key, enabling them to sight-sing or improvise on a melody.

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### Harmony

**Chord:** Three or more notes sounded simultaneously.

**Triad:** A three note chord each two notes apart.

**Primary chords (triads):** The three most common chords (I, IV, V). We'll call them the red chord, the blue chord and the yellow chord! Over 85% of the music we hear is made up of these three chords.

**Cadence:** The natural progression of one chord to the next, finally making their way to the end of the song.

**Ostinato:** A short pattern that repeats itself throughout a song. A melodic ostinato produces harmony because it is sung against the melody. This is the best way to teach children to sing in harmony.

### Rhythm

**Steady beat:** The consistent pulse of a song or chant. Ability to keep a steady beat and then to feel it inside without it being audible is a precursor to reading rhythms correctly.

**Spatial skills:** The mind's ability to convert a physical space relationship to an abstract space relationship, such as notes on a staff, numbers on the face of a clock, or a globe. These are the skills that help a person to excel in math, among other things, and they are taught to the young child through rhythms!

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### Music reading skills

**Staff orientation:** Introducing the lines and spaces of the staff and its up and down indication. This way, children can read music before they have to read notes.

**Understanding classical music:** Recognizing themes, moods of themes, instruments.

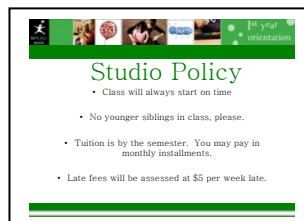
**Tone poem:** A classical piece that "tells" a story. Through studying them, we will learn to understand classical music by recognizing themes, musical instruments, and the moods they create. A wonderful way to capture the interest of the young musician!

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At this point you will have used an actual Student Manual to explain the theory concept and homeworks, etc. So just pull it out again and show the moms the Skills and Definitions pages, (you don't need to explain thru it all) as well as the reference section in the back of the student manuals---lyrics, chords maps, etc.

Remember, the more educated your parent, the more dedicated your parent, and the more successful that student will be.

### Studio Policies Slide 21: After Student Manual



This slide should/can be changed to fit the specific needs of your studio.

This is your chance to 'lay down the law'—take advantage of it.

### Classroom Details Slide 22: After Student Manual



Again, this slide can be changed to fit the specific needs of classroom.

But you will SPECIFICALLY want to cover 'class calendars' and 'tote bags' since they are on your worksheet.

### Orientation Wrap-up

Gather First Year Worksheets (if applicable)

Otherwise hand out 1<sup>st</sup> Year Worksheets and have their child redeem completed one for a treat in class on Lesson 1

Gather Student Materials (if you are handing out first day of class)

Gather Photo Release forms

Gather contracts (if using them in your studio)

Give handouts to refer friends (if you have openings)

Encourage them to start listening to their CD's

Answer any other questions

"See them next week!"