

Music and Movement

MUSIC MAKERS: AT THE KEYBOARD

Year 2



Teacher's Guide and
Resource Materials
for Group Instruction
Includes 80 Resource Cards
and a Lesson Planning Binder



Lorna Lutz Heyge • Jill Citro Hannagan • Mary Louise Wilson



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for Group Instruction
Includes 80 Resource Cards**

**Lorna Lutz Heyge
Jill Citro Hannagan
Mary Louise Wilson**

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Music Makers: At the Keyboard (an introductory method for groups of young beginners) includes the following:

Teacher's Guide 1, with activity cards and a lesson planning binder (Weeks 1-30)

Children's Book 1, with *Listening CD 1* & *Practice CD 1* (Weeks 1-15)

Children's Book 2, with *Listening CD 2* & *Practice CD 2* (Weeks 16-30)

Teacher's Guide 2, with activity cards and a lesson planning binder (Weeks 31-60)

Children's Book 3, with *Listening CD 3* & *Practice CD 3* (Weeks 31-45)

Children's Book 4, with *Listening CD 4* & *Practice CD 4* (Weeks 46-60)

Teacher's Guide 3, with activity cards and a lesson planning binder (Weeks 61-90)

Children's Book 5, with *Listening CD 5* & *Practice CD 5* (Weeks 61-75)

Children's Book 6, with *Listening CD 6* & *Practice CD 6* (Weeks 76-90)

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Musikgarten/Music Matters
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Authors and Artists	4
Features of the Publication	5
Foreword: Comprehensive Musicianship at the Keyboard	7
Keyboard Activities	13
Introduction	13
Reading Repertoire	14
Playing by Ear.....	33
Sight-reading.....	45
Technique.....	47
Improvisation.....	57
Pathway to Literacy	69
Introduction.....	69
Rhythm	71
Melody	76
Harmony and Form.....	80
Dynamics, Tempo and Articulation	83
Composition, Dictation and Writing.....	85
Listen, Drum and Dance	87
Introduction.....	87
Listening Repertoire	90
Drumming Activities	101
Dances.....	107
Lesson Suggestions.....	111
Introduction to the Lessons.....	111
Working with Parents.....	114
Weeks 31-45 (Children’s Book 3 – purple)	116
Weeks 46-60 (Children’s Book 4 – blue).....	131
Addenda	146
Additional Songs	146
Piano Repertoire for the Teacher	149
List of Recordings.....	155
Overview of Notation Games	157
Alphabetical Index.....	159

Lorna Lutz Heyge, Ph. D., is well-known as the author of the **Musikgarten Music and Movement Series**, a comprehensive music education course for children from birth to age 9. After earning a Bachelor of Music degree in organ performance from the Eastman School of Music, she completed the M.M. in organ at Northwestern University and a Ph.D. in musicology at the University of Cologne in Germany. Dr. Heyge also holds the Artist Diploma in Organ from the Cologne Musikhochschule. Lorna Heyge is the founder and president of the Foundation for Music-Based Learning as well as publisher of the journal *Early Childhood Connections*. She is active in the music education field, presenting sessions at national conferences including NCKP, MENC, MTNA, the Suzuki Association, and Head Start.

Jill Citro Hannagan has taught early childhood music since 1986. She is the founder and past director of the University of Delaware Community Music School and director of the Hockessin Music School in Hockessin, Delaware, where she teaches music to children ages 3 months through 15 years. She received her Bachelor of Music degree in music education with a concentration in piano from the University of Delaware, where she taught an Elementary Music Methods class. She also has teaching experience as a high school band director, elementary school music teacher, church musician, and as a private piano teacher. Ms. Hannagan has served on the Board of Directors of the Early Childhood Music and Movement Association (ECMMA), and Delaware Music Educators Association (DMEA). She has presented music and movement workshops at national meetings of the MTNA, MENC, Suzuki Association, and ECMMA, regional meetings of the Orff Schulwerk Association and American Montessori Society, and many state MEA and MTA conferences. Her articles on early childhood music and piano teaching have been published by MENC, *Clavier Magazine*, and *Early Childhood Connections: Journal of Music- and Movement-Based Learning*. As a teacher trainer for Musikgarten Publications, Hannagan has conducted workshops throughout the United States, in Canada, and Malaysia.

Mary Louise Wilson, Ph.D., earned B.M. and M.M.E. degrees from the University of North Texas and a Ph.D. from Louisiana State University, where she held a graduate teaching assistantship. She has been a piano instructor since 1970, an early childhood music educator since 1981, a church organist, and taught general music in the schools (K-12). As a college instructor, Dr. Wilson taught fine arts methods classes at the University of Miami (FL) and supervised elementary music education interns. She is the co-director of the Children's Music Development Center in Atlanta, is currently serving on the Board of Directors of the Early Childhood Music and Movement Association (ECMMA) as 1st Vice-President, and regularly presents at national and state conferences, including MENC, MTNA, AMS, Orff Schulwerk, the World Piano Pedagogy Conference, and ECMMA. As a teacher trainer for Musikgarten Publications, Dr. Wilson conducts workshops in the United States, Canada, England, Taiwan, Malaysia, and South Korea.

Howard Baer, musical arranger/producer, composer, keyboardist, MIDI design specialist, musical-director and conductor, has had over 7000 of his arrangements recorded, has received 5 JUNO Nominations for album production, and has composed and conducted numerous scores for TV and film including productions for *Winter Olympic Games* (CBC-TV), *Sesame Street*, *Peter Ustinov in China*, and several IMAX films. Mr. Baer has produced all of the Musikgarten **Music and Movement Series** recordings. He has also recorded for Silver-Burdett, MacMillan/McGraw-Hill, Hohner, Ginn, and Berandol. Howard Baer's Studio, Baertracs, is located in Ontario, Canada.

Siegrit Hübner studied at the Mozarteum in Salzburg, earning a diploma in stage and costume design. For several years Ms. Hübner was a designer for state theaters in the cities of Rendsburg, Bielefeld and Aachen, Germany. In 1983 she established an independent graphic art studio. Ms. Hübner is especially well known for her sculptural objects made out of paper: colorful objects for playing, touching, sitting upon, making magic. Siegrit Hübner's Studio is in Rudolstadt, Thuringia in central Germany.

FEATURES

Music Makers: At the Keyboard is an introductory piano method for groups of young beginners. Based on an aural approach to music literacy that prepares a natural pathway to reading, this method features a variety of activities that lay the foundation for successful music learning. Curricular materials for each year include:

Teacher's Materials

Teacher Guides
Activity Cards
Lesson Planning Binder

Companion Materials

Children's Books
Listening CDs
Practice CDs
Parent Education Materials

TEACHER MATERIALS

Accompanying each Teacher's Guide are activity cards and a lesson planning binder. The Guide presents **activities** in the following curricular areas:

- **Keyboard Activities** to build technique, improvisation skills, reading fluency, and confidence in playing for and with others
- **Songs** to develop repertoire that aurally prepare children for keyboard activities
- **Listen, Drum, and Dance Activities** to establish the body as a rhythmic instrument and to acquaint the child with a broad musical repertoire
- **Pathway to Literacy Activities** to facilitate a clear step-by-step approach to music literacy.

Lesson Suggestions present a balance of activities for playing the keyboard together with singing, moving, drumming, ear-training, writing, and reading. This approach to music literacy has been carefully planned and sequenced to meet the development needs of young beginners. Each Teacher Guide contains 30 lessons.

Parents play a vital role in the success of the child. Suggestions for including parents in the music education process are outlined in the **Working with Parents** section, as well as in supplemental materials.

Piano Music for some of the listening, drumming, and analysis activities on the CDs is included for the teacher.

COMPANION MATERIALS

Companion materials consist of the *Children's Books*, each including 6 notation games, as well as the children's recordings: Listening CDs and Practice CDs.

Children's Books include keyboard pieces; supplemental sight-reading pieces; theory exercises (including ear-training, writing, reading, dictation and composing activities); and multiple notation games at each level. The design of the Children's Books is clear and uncluttered, allowing concepts to be presented in a manner that is both readable and respectful of the child's innate desire to learn and understand. The *Children's Book* at each level also includes information about composers and repertoire as well as a guide to the CDs.

Notation Games are card games included with each Children’s Book. These games involve children on a sensory level, taking aural literacy to symbolic language by inviting children to visually discriminate among several aurally-familiar patterns. Notation Games are introduced in class and are repeated on the Practice CDs, making them a central part of home activities. They are used in learning and reinforcing the following concepts:

- **Rhythm:** cards with duple and triple patterns
–from simple patterns to complex combinations of macro beats, micro beats, elongations, and divisions
- **Melody:** cards with major and minor patterns
–from initial major (*sol-mi-do*) and minor (*mi-do-la*) patterns to a large vocabulary of patterns
- **Harmony:** cards with major and minor chord progressions
–one game with Roman numeral symbols, another with notation
- **Form:** card with shapes for analyzing musical forms such as AB, ABA, rondo
- **Sight-Reading:** cards for sight-reading in F Major and triple meter
- **Note Names:** note name cards for identifying notes and building scales
- **Time Signatures and Note Values:** 2/4, 3/4, 4/4, 3/8, 6/8, and 7/8

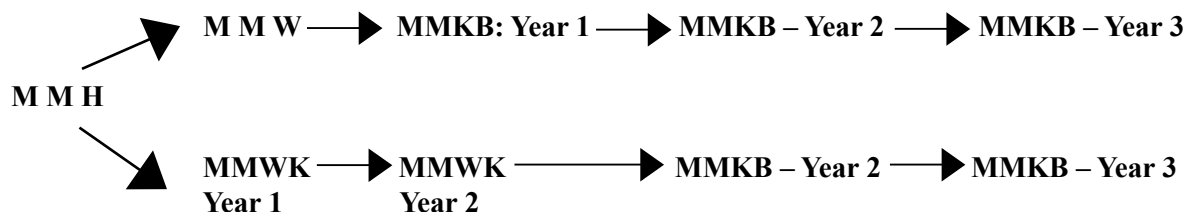
Recordings – a unique and important feature of the publication—are of exceptional quality and have been specially conceived and recorded for this method. For each of the levels, there are two recordings: a Listening CD and a Practice CD. Listening CDs feature songs, selections for drumming and dancing and analysis, piano repertoire, and orchestral selections. Practice CDs present notation games and the Practice Process for all songs. These recordings include:

- **Songs** for singing and playing
- **Repertoire** for drumming, dancing, analysis, and music appreciation, and
- **Games and Exercises** for consolidating concepts and skills.

SUPPLEMENTARY PROGRAM

Music Makers: Around the World at the Keyboard (MMWK) is a two-year blend of materials taken from *Music Makers: Around the World* (MMW) and *Music Makers: At the Keyboard* (MMK) – Year 1. *Music Makers: Around the World* includes four units: *British Isles*, *Amerindians*, *African-American Heritage*, and *Germany*. Suggested prerequisite: one year of *Music Makers: At Home in the World*. Upon completion, children go directly into *Music Makers: at the Keyboard* – Year 2.

This curricular combination was designed especially for those teachers who feel the need to offer a keyboard program to 5-year-olds. The graphic below compares two possible sequences using *Music Makers: At the Keyboard*.



Comprehensive Musicianship at the Keyboard

The goal of *Music Makers: At the Keyboard* is to lead children to true music literacy by means of a comprehensive musicianship course which holistically addresses both the child and the music. Comprehensive musicianship denotes an appreciation of many facets of music — performance and improvisation (playing by ear, playing from memory, and playing from score); an understanding of rhythm, melody, harmony, and form; and an acquaintance with the historical and theoretical contexts of music.

This method offers children the gift of active and thinking music-making. Children are offered many ways to express themselves through music — by playing the keyboard, singing, responding to music through dance, and enjoying the community of group music making. In addition to the joy which comes from making music, they also experience the sheer enjoyment that comes from listening to great music.

In Teacher’s Guide — Year 1, Music literacy is discussed as follows:

Music literacy applied specifically to keyboard playing is much more than reading note names and finding the right keys. Giving meaning to those notes, making sense of phrases and styles, improvising and composing with the elements of music - these constitute the manifestations of being truly musically literate and are the hallmarks of a deep relationship with the aural and written art of music. The progression to music literacy is the same as the pathway to language literacy: listen, speak (sing and play), write, and read. All along the way, motivation — the desire to communicate — plays a crucial role in urging children on to further development.

Music Makers: At the Keyboard follows the body-to-mind, ear-to-eye progression to playing the instrument. We start by developing a loved repertoire of songs and patterns (the motivation and content) along with the physical control needed for playing an instrument (the body preparation). We are then prepared to proceed to the auxiliary functions of producing music on an instrument and of writing and reading what is heard, seen, and understood.

By making what is known visible and audible, this aural approach to music literacy makes the transition to the world of music notation a delightful discovery. To unlock the code of music notation, to see a piece of music and hear the sound in one’s head is to enter a dimension of cognitive functioning not previously available to younger children. Such literacy refines children’s listening abilities, while helping them understand and appreciate music in terms of its tonality, meter, and style. When learning of this nature is combined with keyboard skills, children are then able to play and understand their favorite songs. What a contrast this is to the mechanical drills and rote learning that were so common in piano pedagogy of the past!

In this volume, we propose to attain the goal of comprehensive musicianship by holding to a program based on three basic principles:

1. Introduce musical concepts through carefully-sequenced pathways.
2. Use developmentally-appropriate methods and materials.
3. Teach within the delightful framework of making music with peers.

1. INTRODUCE MUSICAL CONCEPTS THROUGH CAREFULLY SEQUENCED PATHWAYS

Concepts, such as beat and rhythm, pitch, and melody, are the underlying principles that permeate music. The art of making these concepts comprehensible to children requires a balance in presentation between

- 1) creating the **motivation and context for conceptual learning** within a larger musical context, and
- 2) **isolating each step** to the degree of difficulty attainable to young children — preparing each step aurally, expressing it on an instrument, writing and reading it, and then finding it once again in the larger context of the music.

Basic concepts of rhythm, melody, and harmony shape the foundation of the pedagogy. The **context** is prepared by singing a rich repertoire of songs as well as by listening, drumming, and dancing to a broad repertoire of recorded music. The repertoire is intentionally rich in both duple and triple meter; in varied major, minor, and modal tonality; and in diverse mood, expression, and culture. These experiences help form a bank of songs and musical ideas which the child now wants to express on the keyboard.

The Lesson Plans include various activities to teach the concepts of **rhythm, melody, and harmony**. Each concept initially is prepared aurally, then experienced at the keyboard, and finally expressed in writing and reading. Starting with a bank of beloved songs, the child works first with isolated rhythmic and tonal patterns which lead over the two-year course to proficient playing, reading, and improvising at the keyboard.

The organization and expressivity of music are addressed through concepts of **form, dynamics, tempi, articulation, and timbre**. Lessons become a delightful environment of active music-making and listening. Through singing, listening, drumming, and dancing, children follow the same carefully sequenced body-to-mind, ear-to-eye progression in learning ABA or Rondo form, levels of dynamic expression, tempi from largo to vivace, staccato and legato articulation, as well as the limitless expression of timbre — from a single melodic line to complex orchestral harmony, from piano to orchestra.

These elements of organization and expressivity are experienced in the masterworks of the great composers. The recordings and repertoire feature the music of Bach, Mozart, Haydn, Beethoven, Chopin, Glinka, MacDowell, Saint-Saëns, Schumann, and Kabalevsky. Other spectrums well represented are new music (such as original compositions by Howard Baer in 5/4 and 7/8), and folk music from Europe, Asia, and North America.

2. USE DEVELOPMENTALLY-APPROPRIATE METHODS AND MATERIALS.

Holistic Development is child-appropriate.

As a psychosomatic whole, a child is a living interacting being — not simply an aggregation of separate parts to be taught but an interconnected entity. Thus the focus of instruction must be on process and not product. This holistic approach to children and music addresses:

- the **whole child** (mind-body-spirit): realized through observing and understanding the child's needs and developmental stages and by guiding the child through pathways of learning.
- the magnificent **breadth of music**: experienced through playing the piano, singing, dancing, playing in ensemble, and listening to masterpieces and multi-cultural selections.
- the **broad concepts** of music that apply to all learning: imparted through a comprehensive approach to musicianship that includes playing, listening, analyzing, improvising, and composing.

Move-Listen-Sing

Effective learning must take the child's stage of development into consideration. Children 6 to 9 years-old have entered a new phase of physical and cognitive development and are eager to face fresh challenges. Sensorimotor functions of the first 6 years are well-integrated and serve as prerequisites for abstract learning; movement, however, still remains a vital channel for learning throughout childhood.

The natural body-to-mind, ear-to-eye progression is the most appropriate and effective method of learning for children. Thus, the first step to music learning for children is to experience music through moving, listening, and singing. The body is the child's rhythm and motor instrument. Only with a well-coordinated body will children have the gross and fine motor skills needed to play the piano.

- Through **movement** children will feel the flow of music and experience the steady beat; through dancing and drumming they will develop rhythm, beat, and meter.
- Through **listening** children will develop an appreciation for the aural art of music; while listening to the beauty of music, they will learn to focus attentively and to discriminate sounds.

- Through **singing** children will develop their own listening ability as well as their singing voice — first from a bank of delightful child-appropriate songs and then from a vocabulary of musical patterns with their appropriate labels.

Process: Experience-Label/Extend-Write/Read-Generalize

Having experienced music with the body, children are ready and eager to extend their music-making from the body instrument to the keyboard. Once a foundation of musical language has been heard and self-produced, children are prepared to learn and label concepts and to become acquainted with and read written symbols. They are now equipped to develop an understanding of concepts through improvising and composing. Such concepts will then be revisited over and over — in both simple and more complex contexts, and in combination with other related concepts.

To illustrate this holistic, process-oriented approach, consider the following steps in introducing *staccato* and *legato*:

EXPERIENCE

1. Experience the concepts by listening to excerpts from Saint-Saëns' *The Carnival of the Animals*: “Kangaroos” (staccato, pianos) and “The Swan” (legato, cello).
2. Extend the experience by talking about the music, and dancing to the selections with appropriate whole-body movements (short and detached versus smooth).

LABEL and EXTEND

3. Identify and label the concepts. Transfer the whole-body movement to finger movement. Learn appropriate finger technique for staccato and legato away from the keyboard, *feeling* the difference by playing one hand on the other arm.
4. Apply the finger movement to the keyboard.
5. Extend the understanding by using the new techniques to play a known melody containing staccato and legato phrases.
6. Broaden this understanding by improvising a melody which uses staccato and legato; use only black keys to limit difficulty.

WRITE and READ

7. Introduce the symbols for *legato* and *staccato* in a written piece. Practice and play the piece appropriately.
8. Write *staccato* and *legato* markings on a score.

GENERALIZE

9. Introduce new, unfamiliar repertoire which utilizes the articulation markings (e.g., *First Dance* by Kabalevsky).

A clear, consistent pedagogy — based on developmental knowledge combined with contemporary research and experience — is essential to meeting the needs of children. Prepared by a whole-body approach (Moving, Listening, Singing) and a clear process (Experience-Label/Extend-Write/Read-Generalize), the children will embody concepts and develop a deep appreciation for making music. The joy of learning will be maintained through the careful balance of **context** (experiencing the beauty of music through the natural tendency to sing, dance, play, and listen) and **content** (mastering sequentially-ordered, do-able steps) based on real music — music worth remembering and not simply music that attempts to serve a pedagogical purpose. This musical context is created by songs for singing and playing and by repertoire for drumming, dancing, and listening. The content is developed through games and exercises that focus on concepts and skills.

Songs for singing and dancing playing are a central focus of this method, with songs used in each level recorded on the respective Listening CD in a musically-engaging arrangement. These recordings acquaint the children with many timbres and styles and offer an excellent singing and playing model. Moreover, children are

Keyboard Activities

Reading Repertoire

Playing by Ear

Sight-Reading

Technique

Improvisation

Second-year students are ready for more challenges at the keyboard. In Year 1 the Keyboard Song Process enabled them to play the songs learned in the Singing Circle. They played in major and minor keys and in duple and triple meter. Some melodies were harmonized with tonic, subdominant, and dominant chords; with other songs the melody was shared between hands. Melodies in the *Children's Book 2* extended beyond the 5-finger position, culminating with scale melodies.

Playing by Ear continues in this second year, but reading activities are more plentiful to accommodate the needs of the children. Reading pieces provide a rich variety of repertoire, challenging the students to use their previously-learned skills to read with comprehension. This expanded role of “reading” music in *Music Makers: At the Keyboard – Year 2*, is found not only in the *Children's Books* but also in the Sight-Reading Cards and Notation Games. These cards prepare the children for reading and playing new isolated notation elements they will encounter in the repertoire.

Playing musically and having an understanding of the underlying musical elements are as important as reading the notation. Students easily play in keys and meters usually reserved for more advanced students. Both melodic motives and complex rhythms that are often thought to be too hard for young pianists are easily accessible because the ear and body have been prepared through singing, dancing, drumming, and notation games before the child goes to the keyboard. Transposing and improvising are skills easily acquired through appropriate activities and sequencing in the curriculum, leading to great facility in both reading and playing.

Week 31

Materials

Song Basket with Song Cards

For Distribution: *Children's Book 3* (purple)

	Page	Card
<p>► Improvisation Warm-ups 1-4 (P3, Nos. 1-4)</p> <ul style="list-style-type: none"> • Listen to <i>Improv Warm-up 1</i> (P3, No. 1) and echo each pattern vocally. • Prepare the children away from the keyboards. • Take the activity to the keyboards. 	59	33
<p>Singing Circle</p> <ul style="list-style-type: none"> • Choose favorite pieces from year 1. Be sure to include the following: New: <i>No, No, No</i> <i>Billy, Billy</i> <i>See the Pony</i> <i>Sea Shell</i> <i>I See the Moon</i> <i>Debka Hora</i> <i>Canoe Song</i> <p>Note: Include 1 set of patterns from each of the 4 groups .</p>	34	17
<p>Staccato and Legato, Steps 1-3</p> <p><i>Kangaroos</i> (Saint-Saëns, L3, No. 3) and <i>The Swan</i> (Saint-Saëns, L3, No. 4)</p> <ul style="list-style-type: none"> • Listen and move to the recordings. • Introduce the new terms and technique. • Work with <i>Staccato and Legato</i> (CB3, p. 8). 	51	28
<p>► Let Us Chase the Squirrel (CB3, p. 7)</p> <ul style="list-style-type: none"> • Work on reading the song. • Call attention to the <i>staccato</i> and <i>legato</i> markings. 	16	8
<p>Keyboard Sharing</p> <ul style="list-style-type: none"> • Play a favorite song. 	13	74
<p>Parent Time</p> <ul style="list-style-type: none"> • Demonstrate <i>Improv Warm-up 1</i> (P3, No. 1). • <i>Let Us Chase the Squirrel</i>: review <i>staccato</i> and <i>legato</i>. Look together at the song in CB3, p. 7. • Review and mark At Home assignments. Introduce My 5 Favorite Pieces (CB3, p. 41). • Sing and dance to <i>Billy, Billy</i>. 	113	77

At Home

Keyboard

New: *Let Us Chase the Squirrel* (CB3, p. 7)

Choose favorite pieces from Year 1.

Technique: Play C, G, and D major scales, each hand separately.

Improvisation: *Improv Warm-ups 1-4* (P3, Nos. 1-4)

Listening

Listen and sing often with Listening CD 3.

Kangaroos (Saint-Saëns, L3, No. 3) and *The Swan* (Saint-Saëns, L3, No. 4)

Writing

Staccato and Legato Melodies (CB3, p. 9)

Key: L3 = Listening CD3; P3 = Practice CD 3; CB3 = Children's Book 3; ► = Major new keyboard activity.

Andante

(Sonata in C, K545, excerpt from Movement 2)

W. A. Mozart

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piece is in C major. The notation includes various rhythmic values, rests, and ornaments. The first system shows a half note in the right hand and a steady eighth-note pattern in the left hand. The second system introduces a sixteenth-note ornament in the right hand. The third system features a half note in the right hand and a half note in the left hand. The fourth system has a half note in the right hand and a half note in the left hand. The fifth system shows a half note in the right hand and a half note in the left hand. The sixth system concludes with a half note in the right hand and a half note in the left hand.

List of Recordings

Listening CD 3

1. *Billy, Billy* - Children's Choir, Clarinet, Piano
2. *Zum Gali Gali* - Children's Choir, English Horn, Piano
3. *Kangaroos* (Saint-Saëns, excerpt from *The Carnival of the Animals*) - Piano
4. *The Swan* (Saint-Saëns, excerpt from *The Carnival of the Animals*) - Cello, Piano
5. *Kolomeyka* - Clarinet, Violin, Bassoon, Piano, Percussion
6. *I See the Moon* - Children's Choir, English Horn, Bassoon, French Horn, Harp, Piano
7. *Walking in the Green Grass* - Children's Choir, Flute, French Horn, Harp, Piano
8. *The Old Grey Cat* - Children's Choir, MIDI
9. *Nocturne* (Chopin, Opus 37, No. 1, excerpt) - Piano
10. *Prelude in A* (Chopin, Opus 28, No. 7) - Piano
11. *No, No, No* - Children's Choir, Oboe, Clarinet, Bassoon
12. *Alouette* - Soprano, MIDI
13. *When the Saints Go Marching In* - MIDI
14. *Sonatina in C* (Schmidt, excerpt) - Piano
15. *Russian Polka* (Glinka) - Piano
16. *Écossaise* (Beethoven) - Piano
17. *Hi-Lan' dey* - Syncona Band

Practice CD 3

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Improv Warm-up 1 2. Improv Warm-up 2 3. Improv Warm-up 3 4. Improv Warm-up 4 5. <i>Billy, Billy</i> - Patterns for Solfeggio 6. <i>Billy, Billy</i> - Keyboard Patterns 7. 6/8 Triple Song Rhythms, Game 1 8. 6/8 Triple Song Rhythms, Game 2 9. 6/8 Triple Song Rhythms, Game 3 10. Entire piece for Games 1-3 11. Improvisation 1 12. Improvisation 2 13. Improvisation 3 14. <i>I See the Moon</i> - Patterns for Solfeggio 15. <i>I See the Moon</i> - Keyboard Patterns 16. Duple Rhythms with Rests, Game 1 17. Duple Rhythms with Rests, Game 2 18. Duple Rhythms with Rests, Game 3 19. Improvisation 4 | <ol style="list-style-type: none"> 20. Improvisation 5 21. Improvisation 6 22. <i>Zum Gali Gali</i> - Patterns for Solfeggio 23. <i>Zum Gali Gali</i> - Keyboard Patterns 24. Black Key Improvisation 1 25. Black Key Improvisation 2 26. <i>Sonatina in C</i> (Schmidt, for analysis) 27. Improvisation 7 28. Improvisation 8 29. F Minor Patterns, Game 1 30. F Minor Patterns, Game 2 31. F Minor Patterns, Game 3 32. F Minor Patterns, Game 4 33. F Minor Patterns, Game 5 34. <i>Alouette</i> - Patterns for Solfeggio 35. <i>Alouette</i> - Keyboard Patterns 36. Improvisation 9 37. Improvisation 10 38-42. <i>Nocturne</i> (Chopin, for analysis) |
|--|--|

Listening CD 4

1. *Billa Boo* – Children, Guitar, Piano
2. *Summ, Summ, Summ* – Children, Harp, Piano
3. **Wichtige Begebenheit** (Schumann, *Important Event*) – Piano
4. *Minuet in G* (J.S.Bach) – Piano
5. *Mister Banjo* – Children, Spoons, Banjo, Mandolin, Accordion, Harmonica, Piano
6. *Eine kleine Nachtmusik* (W.Mozart, excerpt) – Orchestra
7. *Dance, Maruschka* – Violin, Clarinet, Bassoon, Piano, Xylophone, Percussion

New World Symphony (Dvorak),

2 excerpts:

8. **Largo** (from Movement 2) – Orchestra
9. **Theme** (from Movement 4) – Orchestra
10. *Aiken Drum* – Children, Trumpet, Trombone, Piano, Percussion, Ladle
11. *To a Wild Rose* (MacDowell) – Piano
12. *German Dance No. 1* (Haydn) – Piano
13. *Andante* (Mozart, K545, excerpt) – Piano
14. *Balaio* – Flute, Guitar, Percussion, Bass
15. *Träumerei* (Schumann, *Dreaming*) – Piano
16. *Am Kamin* (Schumann, *By the Fireside*) – Piano
17. *Hasche-Mann* (Schumann, *Catch Me!*) – Piano

Practice CD 4

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| <ol style="list-style-type: none"> 1. Improvisation 1 2. Improvisation 2 3. <i>Summ, Summ, Summ</i> – Patterns for Solfeggio 4. <i>Summ, Summ, Summ</i> – Keyboard Patterns 5. G Major Patterns, Game 1 6. G Major Patterns, Game 2 7. G Major Patterns, Game 3 8. G Major Patterns, Game 4 9. Improvisation 3 10. Improvisation 4 11. Improvisation 5 12. <i>Billa Boo</i> – Patterns for Solfeggio 13. <i>Billa Boo</i> – Keyboard Patterns 14. Duple Dotted Rhythms, Game 1 | <ol style="list-style-type: none"> 15. Duple Dotted Rhythms, Game 2 16. Duple Dotted Rhythms, Game 3 17. Duple Dotted Rhythms, Game 4 18. Duple Dotted Rhythms, Game 5 19. <i>Minuet in G</i> (Bach, for analysis) 20. Improvisation 6 21. Improvisation 7 22. <i>Aiken Drum</i> – Patterns for Solfeggio 23. <i>Aiken Drum</i> – Keyboard Patterns 24. <i>German Dance No. 1</i> (Haydn, for analysis) 25. Improvisation 8 26. Improvisation 9 27. Improvisation 10 28. Improvisation 11 |
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