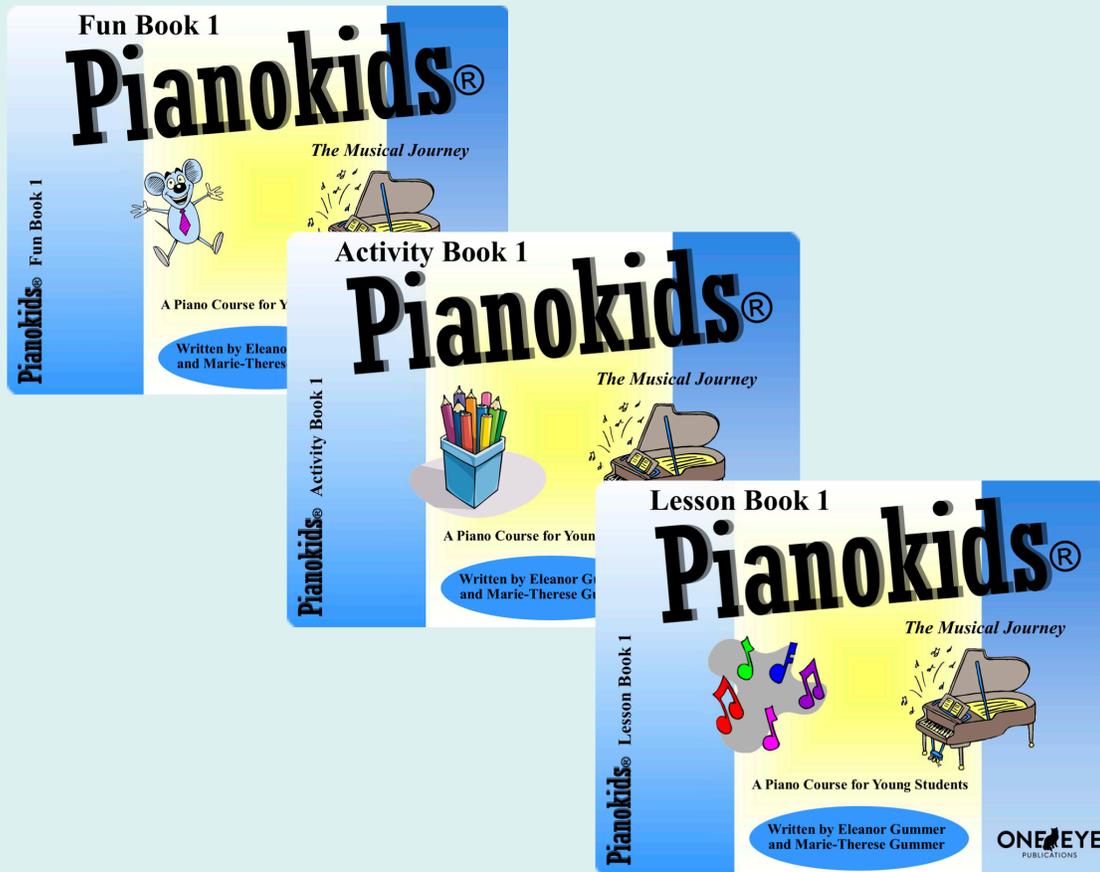


Pianokids® Level 1 Teaching Guide



ONE EYE
PUBLICATIONS

By Eleanor Gummer, Author of *Pianokids*®
M.Mus, B.Mus, FTCL, LTCL, ARCT

Welcome to *Pianokids*®!

This guide has been written to give insight and to provide ideas to incorporate into your own teaching. The beauty of teaching is there is more than one “right” way to do things and we often have to adjust our manner of teaching to enable us to communicate and help the student understand. This guide outlines what some of the objectives were throughout developing the *Pianokids*® course.

Pages were kept clean with minimal distractions. The early levels feature spiral binding enabling the books to fold back to reveal one page at a time and easily sit on the keyboard stand. Concepts presented in the Lesson Book are reinforced in the Activity and Fun Books. The emphasis is on building strong note-reading skills, accurate rhythm and logical fingering patterns.

For the purpose of this guide, the Lesson Book is referred to as PKL1, the Activity Book as PKA1, and the Fun Book as PKF1.

Visit our web-site for more resources and new materials as they become available. www.oneeyepublications.com

Best wishes in your teaching!

Eleanor Gummer

“If a child cannot learn in the way we teach, we must teach in a way the child can learn.” Ignacio Estrada

Basic Strategies:

Each level of *Pianokids*® involves a **Lesson Book**, **Activity Book**, and a **Fun Book**. The **Lesson Book** presents the repertoire and is the core of the program. The **Activity Book** features theory and ear-training exercises to reinforce the concepts learned in the Lesson Book. The **Fun Book** is supplementary material in the form of additional repertoire, theory, ear training and sight reading. Pieces in the **Fun Book** are easier and shorter than pieces in the **Lesson Book**. For a child who learns at a slower pace, these pieces provide a positive experience, enabling them to quickly learn a piece. For a child moving quickly, the pieces can be used as sight-reading material. It is always better to have too much material than not enough!

Pianokids® is also available for purchase on iPads in the **SuperScore™** app. The backing tracks for each piece help students internalize rhythm and feel they are part of a “band.” Children respond well to this form of media and it can serve to make the lesson more enjoyable and fun. The app also makes a great “practice buddy” for at-home practicing. For the parent who lacks a music background, removing the backing tracks enables them to hear how the piece should sound in order to help their child. The app is available on iPads and the books are an in-app purchase. *Pianokids*® books can be found under **One Eye Publications** and a free sampler is available for you to discover this resource.

Note reading is reinforced in a number of manners: traditional note naming by writing in the letter-names, circling specific notes in a specific color, coloring all the areas that contain a specific note in a specific color or matching the note on the staff to the letter-name. This is deliberate and serves to address all manners of learning. Coloring has the added advantage of creating spacial awareness and developing fine motor skills.

When teaching young children, maintaining the **interest** and the **momentum** in the music is paramount. Young children have short attention spans, so activities need to be changed frequently. Bear this in mind when planning the lesson.

To design a lesson plan, **choreograph** the lesson i.e. plan activities that move around “centres” in the room. For example, the piano is one centre, the board can be another. Drawing notes, coloring or other activities presented in the **Pianokids® Activity and Fun Books** can be done at a table. Using the floor to create a staff is another possible centre. Moving from one activity to another keeps the lesson interesting and the student’s attention heightened. As an example, the lesson may begin at the piano, reviewing a piece previously assigned. Next, a new note or concept may be introduced at the board. Back to the piano to introduce a new repertoire piece. Move to the table to complete an exercise in the Activity book to reinforce the concept. Then move to the floor to create a staff with ropes and review notes from the repertoire pieces and so on. As the child becomes older and more accustomed to lessons, the period at the piano can be increased to the point where they might play two or three repertoire pieces before moving to the board, table or floor.

Clap-Sing-Play. To introduce a new piece, clap the rhythm, sing the letter-names, play the piece, singing the letter-names. Singing letter-names is very important in developing the ear. Watch our example of a child sight-singing on our YouTube channel. https://www.youtube.com/channel/UCrWy3SDoIZy2bQwBs1J_nFQ

Reading music involves a number of steps: the note on the page is identified with the corresponding note on the piano. The hand and finger playing the note are determined. The duration of the note is acknowledged. The intensity, velocity or tonal quality is established. For the child to comprehend these facets, it is important to break these concepts into smaller units, hence: Clap-Sing-Play.

When introducing a new note, circle all occurrences of the new note in the piece. When five notes are being used in a piece, e.g. C D E F G and the child becomes confused, isolate one of the notes (perhaps E) and circle all occurrences of that note.

Imitation Playing can be useful for a child who prefers to learn by rote. While we strongly encourage note-reading, some children benefit from demonstration. For imitation playing, play a small group of notes (3 or 4) and have the child copy.

Note-Board Drills are helpful to further the reading process. Draw several notes on the board, then tap on 3 of them, rhythmically, followed by the command “name”. Re-tap the notes as the child names the notes, followed by the command “watch.” The rhythmic value in this drill helps the child to further internalize a sense of rhythm, but also adds a level of urgency and “game-like” approach to the drill. If the child fails to name the notes correctly or hesitates, simply repeat the same 3 notes.

All pages in the books coordinate! When completing a page in the **Lesson Book** (e.g. page 14), complete page 14 in the **Activity Book** and page 14 in the **Fun Book**. Pieces in the **Fun Book** should be taught AHEAD of pieces in the Lesson Book. Material that is not completed in the **Activity** and **Fun Books** in class, can be assigned as homework. For the purpose of this guide, the **Lesson Book** is indicated as PKL1, **Activity Book** as PKA1, and **Fun Book** as PKF1.

Tips for the First Lesson:

Begin with an introduction about yourself and ask the child a few questions: how old are you, where do you go to school, are you excited about learning to play the piano? Make the child feel at ease.

Keep the lesson moving. Move from the piano to the board to the piano to the table, etc to maintain momentum and interest.

Proceed to the piano and “discover” the black and white keys, as well as the grouping of the black keys. (PKL1 pg 2). From here, proceed to the table to complete PKA1 pg 2.

Discover the piano hands and finger numbers. Play the “finger wiggle” game. (PKL1 pg3).

At the board, introduce quarter (tah), half (tah-ah) and whole notes (tah-ah-ah-ah or great big whole note). Utilize the rhythms presented on PKL1 pg 4 and 5. Back at the table, complete the activities in the PKA1 and PKF1 pg 4.

**We encourage the use of French time-names: tah, tah-ah, etc. for the beginning student to avoid confusion with finger-numbers. Counting in numbers can be gradually introduced when finger-numbers are secured.

Little Robin Redbreast PKF1 pg 5 is a rhyme included to begin internalizing rhythm. Recite the rhyme in a rhythmic manner together with the child.

Head and Shoulders, Knees and Toes PKF1 pg 5 is a fun song to encourage singing. Both the rhyme and the song are particularly effective in a group setting to encourage participation and minimize shyness.

PKF1 pg 6 creates awareness of sound. There is sound all around us. Some sounds are high, some are low. Some are loud, some soft. Emulate the sounds the pictures make verbally.

This is C Song PKL1 pg 6. This is a piece that is meant to be taught by rote to establish keyboard geography. At the piano, review the grouping of the black keys. Find a group of two black keys in the centre and introduce Middle C as living next to the group of two black keys. "I have a song about Middle C that goes like this: C C C, This is C." Have the child repeat, playing the note and singing the lyrics. Ask "What comes after C?" Proceed to play and sing D, followed by E. Put it together in a song - play an octave higher than the child or on another piano so they can follow.

At the board, introduce the musical staff and the notes Middle C and D. Children love to draw on the board, so have them copy the notes you draw. Introduce each note first as a whole note, then add the stem to make a half note, then color in the note to make a quarter note. Complete pg 6 in PKA1 to reinforce the piano keyboard (great as a reference for non-piano parents) and the quarter and half notes. Drawing the Treble Clef as well as Middle C and D are found on pg 7 PKA1.

Students have the opportunity to create their own set of “notes” PKF1 pg 7. Cut out the notes and glue them to wooden popsicle sticks. Leave one note as a whole note. Color several popsicle sticks black to serve as bar-lines. Place the notes in a small bag and use them to create various rhythm patterns. This is handy to have at the lesson to secure rhythms in future lessons.

My First Song PKL1 pg 8. Clap the rhythm, sing the letter-names. Play and sing the piece. If needed, demonstrate how to hold down a whole note. Complete PKA1 pg 8 to help reinforce the naming of Middle C and D. An option is to play this piece with a different finger, other than the thumb. Try repeating it using finger 2 or 3.

Middle D PKL1 pg 8. Clap the rhythm, sing the letter-names. Play and sing the piece. To differentiate between the notes, remind the student that Middle C receives its very own special line. D dangles under the staff. An option: Use fingers 2 and 3 to play C and D or fingers 3 and 4. Aim for a relaxed hand, without the thumb or 5th finger rising with tension.

Sing With Me PKL1 pg 9. Clap-sing-play. If necessary, circle all the D’s. Ensure the correct fingers are being used. Rhythm is reinforced in PKA1 pg 9. You can create a “game” on this page by numbering the rhythms 1, 2, 3. Clap one of the rhythms and have the student identify the rhythm you clapped. You may also reverse the roles and have the student clap one of the rhythms for you to identify. In the SuperScore™ version on iPad, students have the opportunity to clap the rhythms with a backing track, helping to internalize the rhythm.

Create awareness of sounds PKF1 pg 9 by “measuring” the length of various sounds. Press the hands together in front of you and “measure” the length of the sound by extending the hands for the duration of the sound.

PKA1 pg 9 Clap each box and count the number of beats. The rhythms for clapping can be utilized in various ways: (1) Clap each rhythm, (2) the teacher claps one of the rhythms and the student(s) identify, (3) the student claps one of the rhythms for the teacher to identify. The third way is useful to check if the student is understanding the rhythmic value of notes.

Monkeys and **Elephant** PKL1 pg 10. Both pieces are reinforcements of notes C and D. Encourage the student to play finger 2 on the finger-tip. Try to maintain an unfurled hand (fingers 3, 4, 5 tucked into a fist). An activity to help correct this would be to play the notes in the air. Another option is to play each piece with different fingers, i.e. fingers 2 and 3, 3 and 4, 4 and 5.

Students have the opportunity to identify Middle C and D by coloring the monkeys and bananas in PKA1 pg 10.

Another activity on the floor will help establish a proper hand position. Place the hand flat on the floor, then pull the fingers up on the finger-tips, creating a “house” for an imaginary pet to live inside. Tap each finger 4 times, including the thumb. Encourage the student to play **Monkeys** or **Elephant** using this hand position.

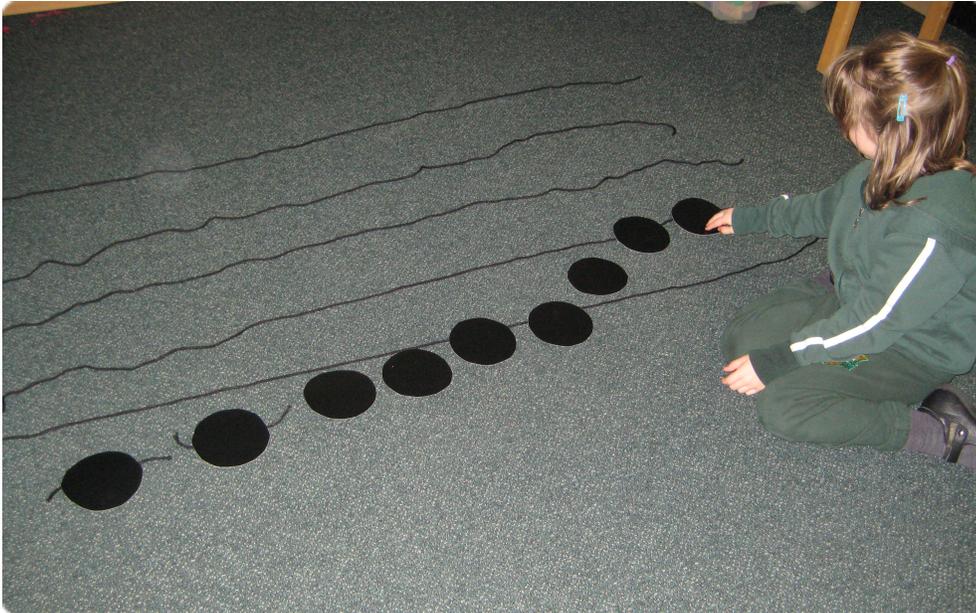
Be sure to count the half-notes to begin **Elephant**.

Explore high and low sounds PKF1 pg 10. Children sometimes mistaken a “high” sound as being high in volume rather than pitch. We use the bird and the bear as a reference to high pitches and low pitches. Beginning ear training at a young age is extremely beneficial in cultivating a strong sense of pitch. A child’s ear develops the most prior to the age of 6 — their initial learning of a language is by sound.

PKF1 provides pg 11 provides further reinforcement of Middle C and D.

Wait and See PKL1 pg 11. Introduce new note E on the board BEFORE introducing the piece. Circle and find all the E’s in the piece. Clap-Sing-Play. The position of the notes C, D and E on the keyboard is further explored in PKA1 pg 11.

Mister Bach PKL1 pg 12. There are several 3-note patterns in this piece: (1) E E E, (2) D E C, (3) C D E, (4) E D C. Each of these patterns can be reinforced with imitation playing (teacher plays the pattern and student copies), and note drills on the board. The piece also serves as an introduction to one of the great composers. As an extra activity, play the famous *Minuet in G* or other Bach work for the student(s). Students learn to draw the note E in PKA1 pg 12 as well as to draw notes C, D, and E.



Making a staff on the floor with ropes is extremely effective in helping children learn to read. The concept of "on a line" or "in a space" is clearly demonstrated by placing the discs ON the line or IN a space. Remember: when we write our

name ON a line, it is effectively IN a space! Herein lies the confusion for children.

Birds PKF1 pg 12 also reinforces the new note E but with an easier and shorter piece.

Autumn Leaves PKL1 pg 13. Clap the rhythm before playing the piece to encourage the counting of the half-notes and the final whole note. Circle the E's if note reading is problematic. The leap of a 3rd occurs twice in the piece and it might be beneficial to point out the "skip" from line to line. In PKA1 pg 13, the autumn leaves are colored according to their note.

Keyboard recognition is found in PKF1 pg 13 as well as ear-training to identify three patterns: (1) a repeated note, (2) three notes ascending, (3) three notes descending.

Three Blind Mice PKL1 pg 13. The E D C motive occurs four times in this piece (m. 1, 2, 5, 6). Have the student circle each occurrence of the motive. Also notice, m. 3 and 7 are the same - these can be circled in another color. This is the beginning of analysis and teaching students to find patterns in the music.

Teddy Bear PKL1 pg 14. This piece develops finger independence and transfer of weight with a three ascending note and a three descending note motive. Encourage a flexible wrist for the repeated notes to prevent a hammering of the notes. The notes are further reinforced with a coloring exercise in PKA1 pg 14.

Kitty Cat PKF1 pg 14. **Kitty Cat** also features repeated notes, to be played with a loose and flexible wrist action.

The Pumpkin Patch PKL1 pg 15. New note F is introduced. After clapping the rhythm and singing the letter names, circle all the F's with an orange crayon. Students practice drawing note F in PKA1 pg 15 as well as the notes Middle C up to F.

I Love You PKF1 pg 15. Further reinforcement of notes C, D and E.

School PKL1 pg 16. This can be a challenging piece with the focus on the notes D, E and F and changes of direction within the melodic line. Singing the letter-names will help. Circle all the F's in a chosen color to facilitate the reading. Note identification is enhanced by coloring the school house PKF1 pg 16. In PKA1 students identify the notes through a coloring exercise and develop their rhythmic understanding through a rhythm ear exercise.

Bunnies PKL1 pg 17. Staccato touch is introduced. Use the illustration of a baby bunny to encourage the hand to remain close to the keys. Avoid huge leaps into the air but rather using a finger staccato with a loose wrist. Note identification and the drawing of staccatos is found in PKA1 pg 17. Another means of identifying notes is presented in PKF1 pg 17.

This is C Song (LH) PKL1 pg 18. This should be taught in a similar manner to the previous **This is C Song** for the Right Hand. The object is keyboard geography - understanding where notes C, B, and A are found on the piano and using the Left Hand to play those notes. Introduce the Bass Clef on the board, then turn to PKA1 pg 18 to draw the Bass Clef as well as Middle C in the Bass Clef.

In PKF1 pg 18, clap each “milkshake” to determine the number of beats.

Left Hand C PKL1 pg 19. Clap the rhythm and sing the letter-names prior to playing the piece. Encourage the singing of the lyrics to reinforce the Left Hand playing Middle C.

B and C PKL1 pg 19. Teach in a similar manner to the previous piece. The note B is reinforced in PKA1 by identifying on the keyboard as well as drawing the note. Identifying notes in the treble and bass staff is the object of coloring the beachball on PKF1 pg 19.

The Worm PKL1 pg 20. If using the PK Fun Book, teach **Marching Thumbs** first to help identify and differentiate Middle C on the Treble Clef and Bass Clef. In each case, keep both hands on the keyboard so each hand is ready to play in turn. *When the Grand Staff is present, it means both hands have to be on the piano.* Major and minor sounds are presented in PKA1 pg 20. Play a Major or minor chord, or a penta scale for the student to hear and identify Major and minor sounds. A reference to “happy” (major) or “sad” (minor) may help the process.

Marching Thumbs PKF1 pg 20. The purpose of this piece is to distinguish which hand will play Middle C. If necessary circle all the notes of one of the hands in a chosen color. Be sure both hands remain on the keyboard at all times, ready to play.

Baseball PKL1 pg 21. This piece presents a review of all Treble Clef notes learned as well as the interval of a 4th. Circle all the F's in a chosen color if reading is problematic.

A Home Run PKF1 pg 21. This piece is slightly easier than **Baseball** and should be taught first. Encourage the student to play smoothly if the coordination is sufficiently developed. In the rhythm exercise that follows, adding bar-lines further develops the student's understanding of rhythm. Clap the rhythms after inserting the bar-lines.

Two Hand Fun PKL1 pg 22. The object of this piece is coordination of hands and notes. Students often become confused as to which hand is to be playing. If this is the case, circle all the notes played by ONE of the hands in a selected color. Be sure both hands are on the keyboard throughout the piece. PKA1 pg 22, clap the rhythm in each hand to determine the number of beats. PKF1 pg 22 serves as reinforcement for note reading.

Whirling Leaves PKL1 pg 23. Triple meter is challenging since most music heard in our culture is in 4/4 time. In the PK Fun Book, pg 23, **Lavender's Blue** is presented as a piece to be sung. Accompany the singing with "knees-clap-clap" movement. In a semi-private or group setting, pair the students together, facing each other, and sing with a clap-tap-tap "game." Play **Whirling Leaves**, singing the lyrics with the student continuing the knees-clap-clap action. This will help prevent the pauses on the bar-line, creating a 4/4 meter. PKF1 pg 23 is reinforcement of the notes in each clef.

Feeling Sad PKL1 pg 24. New note A is presented. Discover the placement of the note on the staff on the board before beginning this piece. Note all the bars that use the C - B - A motive. Continue to refine the triple meter. The new note A is further reinforced by identifying at the keyboard and drawing notes C, B and A on the staff on pg 24 PKA1.

Banana Medicine PKF1 pg 24 is shorter and easier than **Feeling Sad**. It also serves to facilitate clef/hand coordination.

Crocodiles PKL1 pg 25. Rhythm is of importance in this work. The piece presents the opportunity to discover a long period of rest and the importance of counting the beats. The Treble Clef notes C to F are reinforced on pg 25 PKA1. In PKF1 pg 25, clap the notes in each of the crocodiles to determine the total number of beats.

Shopping with Mom PKL1 pg 26. The object of this piece is to further reinforce the LH notes C, B and A as well as to discover repeated notes and notes that move by step. In PKA1 pg 26, students name the notes as well as insert bar-lines. Have the students play the completed exercises for additional reinforcement. PKF1 pg 26 further reinforces note reading.

Lucy's Horse PKL1 pg 27. There are several challenges presented in this piece: the 3/4 meter and maintaining the pulse through changes from RH to LH. Leaps of a 3rd present additional challenges. Leaps are best identified as notes that move from line to line or space to space. Identify (and circle if necessary) the leaps of a 3rd. Also discover that m. 1 and m. 6 are identical as are m. 3 and m. 7. Sing the words with a knees-clap-clap action for reinforcement of the triple meter. **Finger Builders** presented in PKF1 pg 27 isolate some of the difficulties found in **Lucy's Horse**. Introduce the **Finger Builders** PRIOR to **Lucy's Horse**. PKA1 pg 27 is presented for rhythmic ear development - the student recognizes and identifies the rhythm they just heard.

Grandma's Coming PKL1 pg 28. The note F in the RH is reinforced in this work and the leap of a 4th is presented in addition to leaps of a 3rd. Singing the letter-names will help to facilitate note reading. Discover that lines 1 and 2 are identical except for the final note. Lots of fun in the coloring exercises in PKA1 pg 28 and PKF1 pg 28. One of these pages can be assigned as homework if time is short in the lesson.

Soccer PKL1 pg 29. New note G is presented in the treble clef. Introduce the new note on the board before teaching this piece and teach **This is C Song** PKF1 pg 29 prior to introducing **Soccer**. Sing the letter-names and circle the G's to help identify them. The location of the new note G on the keyboard as well as the written G on the staff are presented in PKA1 pg 29. The notes on ropes on the floor will further aid any child who is having difficulty in note reading.

Mary Had a Little Lamb PKL1 pg 30. The **Warm-Up** should be taught first to reinforce the notes and to help build finger strength. Sing the letter-names before playing the piece and identify/circle the G's. Students identify the notes in the sheep and color accordingly in PKA1 pg 30. In PKF1 pg 30, students match the note on the staff with the correct note name.

Boogie on A PKL1 pg 31. The 8th notes can be presented in a number of ways: Count "ti-ti" or use traditional numbers or a method of your choice. Of utmost importance is internalizing the pulse, so clapping rhythm patterns at the board and copy-cat rhythms will be most beneficial. Sing the letter-names of this piece in proper rhythm before presenting. The actual piece can be taught either in a traditional manner - by reading the notes, or by rote. The first 3 measures are identical. If a keyboard is available, add a rock beat and set the voice to electric guitar for added fun! Note values are further reinforced by coloring the pigs in PKA1 pg 31. The ear-training of rhythm identification further develops the ability to recognize rhythm patterns heard. Note reading is reinforced in PKA1 pg 31.

Raining PKL1 pg 32. Clap the rhythm, sing the letter-names before introducing this piece. This piece makes use of all the notes learned thus far and introduces basic dynamics. Ear development of loud and soft sounds on PKF1 pg 32 as well as PKA1 pg 32. Drawing of the notes C to G is also presented in PKA1 pg 32.

My Dog PKL1 pg 33. Introduction of the quarter rest in music. When clapping the rhythm, say "sh" for the rest. Be sure the students lifts the finger off the note for the rest. Identify and circle the G's in this piece - this is the first exposure to the leap of a 5th, so ensure the correct fingering is used. Reinforcement of rests and the "sound" of silence is explored in PKA1 pg 33. Notes are reinforced in PKA1 pg 33. PKF1 pg 33 is a colouring activity to reinforce notes.

Swinging PKL1 pg 34. Find and circle all the leaps of a 3rd in the **Warm-Up**. Identify “skips” by notes that move line to line or space to space. The Warm-Up is based on the notes in **Swinging**. To teach **Swinging**, clap the rhythm, sing the letter names and identify and circle the skips. The identification of skips and steps as well as further explanation is on PKA1 pg 34. Identification of skips and steps in music is essential to facilitate proficient note reading. Drawing of notes is presented in PKF1 pg 34.

Play PKL1 pg 35. The **Warm-Up** should be taught first to solidify notes moving from G. Be sure to lift off for the rests and count measure 2 as well. In line 2, notice measures 1 and 2 are identical. Drill the F-G-E pattern if it presents a problem and assign F-G-E as a warm-up if necessary. PKA1 pg 35 focuses on note patterns.

Little Bo-Peep PKF1 pg 35 presents the minor mode. Discuss the mood of the piece and how the music reflects the words. Counting the half note - quarter note rhythm is essential.

Snowman PKL1 pg 36. Clap and count the rhythm, sing the letter-names. Circle the skips in the piece before playing. The dynamic level of *mp* is introduced. As a fun activity and to build control, play the piece at the four levels of sound: *f*, *mf*, *mp*, *p*. PKA1 pg 36 involves the drawing of notes and identifying how many beats groups of notes receive. **Frosty Weather** PKF1 pg 36 is a song to sing and to play as a circle in a group class. The song features the interval of a minor 3rd, followed by two Major 2nds. This is a useful song in developing pitch in a young student. There are also snowmen to color to identify the notes.

Jack and Jill PKL1 pg 37. Rhythm presents the greatest challenge in this piece. This might be a good time to introduce the metronome, listening for two “ticks” on every half note. There is also a variety of movement - step-wise and by skips with changes in direction. It is beneficial to clap the rhythm and sing the letter-names to gain security and fluency. PKA1 pg 37 has buckets with note values to count. PKF1 pg 37 involves identifying notes that move up, move down, or stay the same. There is also an ear-training exercise to identify note direction.

Jack Be Nimble PKL1 pg 38. The **Warm-Up** presents patterns found in **Jack Be Nimble**. Clap the rhythm, sing the letter-names and circle all the G's. PKA1 pg 38 further reinforces the new note G in the bass clef with note drawing exercises. PKF1 pg 38 is a coloring page involving new note G in the bass clef.

My Bike PKL1 pg 39. Sing the letter-names before playing. Note the rhythm for the eighth notes - sing the words to help establish the rhythm. Circle all the G's if notes are problematic. PKA1 pg 39 is a "Notespeller" page, involving the drawing of notes in both treble and bass clef. There is also an exercise to identify dynamic markings. PKF1 pg 39 is an easy song to play utilizing eighth and quarter notes. There is a coloring exercise involving eighth notes and note values.

This is C Song PKF1 pg 40. A piece to strengthen the fingers, but also to reinforce the notes of the LH. The piece should be used as a warm-up for several weeks, eventually leading into the playing of scales. Encourage the students to sing the words to internalize the notes.

Going to Sleep PKL1 pg 40. New note F in the bass clef is introduced. Notes at the end of line 1 are somewhat unpredictable and often misread. PKA1 pg 40 involves drawing new note F in the bass clef as well as identifying the bass clef notes learned thus far and inserting bar-lines.

Goldfish PKL1 pg 41. Count the beats in the measure with the whole rest - this represents the "sound" a goldfish makes. The notation for the glissando is approximate - use as much of the keyboard as you/the student wish. PKA1 pg 41 has notes to name and draw in the bass clef. PKF1 pg 41 involves coloring fish with different note names.

Right Hand and Left Hand Finger-Builders PKF1 pg 42. These exercises not only facilitate note reading, but also help build strength in the hands and attention to articulation. Be sure the hand stays close to the keys for the staccatos - a finger staccato rather than involving the arm.

Daddy's Sleeping PKL1 pg 42. Lift off for the rest and note the dynamic contrasts. The "sh, sh, sh" in m. 4 establishes the rests. PKA1 pg 42 involves identifying note values in groups of notes.

Bouncing Balls PKL1 pg 43. The **Left Hand Exercise** will help facilitate the last two bars of the LH. The melodic line has some unexpected twists which will need to be reinforced with note-naming. Aim for short, crisp staccatos. If the student is having difficulty by bouncing too high in the staccatos, play the piece first as "Rolling Balls" with a legato tone throughout. PKA1 pg 43 teaches students that staccatos go opposite the stem by adding staccatos to the given notes. There are also notes to name. Students can also play the notes after completing the exercise. PKF1 pages 43 - 48 are flash-cards which can be cut out and used to identify notes.

Old MacDonald PKL1 pg 44. As a novel and interactive teaching approach, 1.) begin with the "E-I-E-I-O's". The teacher plays the first two measures and the student "E-I-E-I-O". Then the teacher plays the next part of the verse, followed by the student. 2.) Teach "With a moo moo here...." For the student to play. The teacher begins the last line, followed by the student. 3.) The next step is for the student to learn "G-A-A-G" in the Left hand (m. 1 - 2) and circle all occurrences of this motive. Finally, have the student play the entire piece. PKA1 pg 44 is a coloring page of a farmer featuring notes.

The School Bus PKL1 pg 45. There are several challenges in this piece: rhythm and introduction of hands together playing. Practice the last two beats in line 2, hands alone, hands together to secure the coordination. Place a box around these beats for the student to drill as part of their practice plan. In the final line, hold the LH G for 2 beats while the RH comes down the scale. PKA1 pg 45 is a rhythm ear-training exercise where students identify the rhythm they heard clapped.

Kites PKL1 pg 46. Initially this can seem daunting, however the LH only plays 2 notes: B and C. Lines 1 and 3 are the same except for the final note. In line 2, the two measures are identical, with one slight rhythmic variation. Begin with the student playing the LH and play the RH along with the student. Then teach the RH alone, with the teacher playing the LH part. M. 2 is the most challenging measure in the piece and may require extra attention. PKA1 pg 46 is again a Notespeller page, involving the drawing of notes.

When the Saints PKL1 pg 47. The object of this piece is to learn to hold notes while the other hand continues to play. Using a colored pencil, draw a line through the duration of the notes to be held. The LH pattern C-B-A-G repeats several times in its original form and inverted (G-A-B-C). Circle all occurrences of this motive. PKA1 pg 47 features naming notes and identifying slurs, ties and staccatos.

Ice Cream PKL1 pg 48. Clap the rhythm, paying attention to the eighth notes. The hands together measures are the challenge in this piece, though easier than the previous pieces (a reward for finishing the book!). The hands together bar in line 2 is repeated at the end. Encourage the student to sing the words as they play! PKA1 pg 48 is a colouring page for identifying notes.

Assignments: Often this book is a family's first experience with music lessons. It is important to instil the need for a regular practice schedule. It is also important to be clear what the expectations should be. At this age it is realistic to assign 3 - 4 pieces to be practiced through the week. This can be adjusted basis the child's age, ability and commitment. It is highly recommended that the student have a notebook in which the teacher writes the assignment and suggests ways in which to practice, i.e. number of repetitions, extra practice on certain bars, hands separate/hands together. Also, to indicate what pages need to be completed as "homework." For a family without a music background, they often think of piano lessons similar to swimming lessons or soccer practice. The child attends once or twice a week and a similar approach is given to practicing. It is often beneficial to discuss the value of daily practicing and suggest possible routines. See our publication "How to Help Your Child Practice" on the Resources page of the website: www.oneeyepublications.com

Moving forward, if the student moved quickly and easily through Book 1 of *Pianokids®*, they can move directly into Book 2. For the younger child or a child who needs further reinforcement, *Pianokids®* Book 2A followed by *Pianokids®* Book 2B presents a more viable option.

Feel free to contact us with any questions or concerns.

Happy Teaching!

Eleanor Gummer