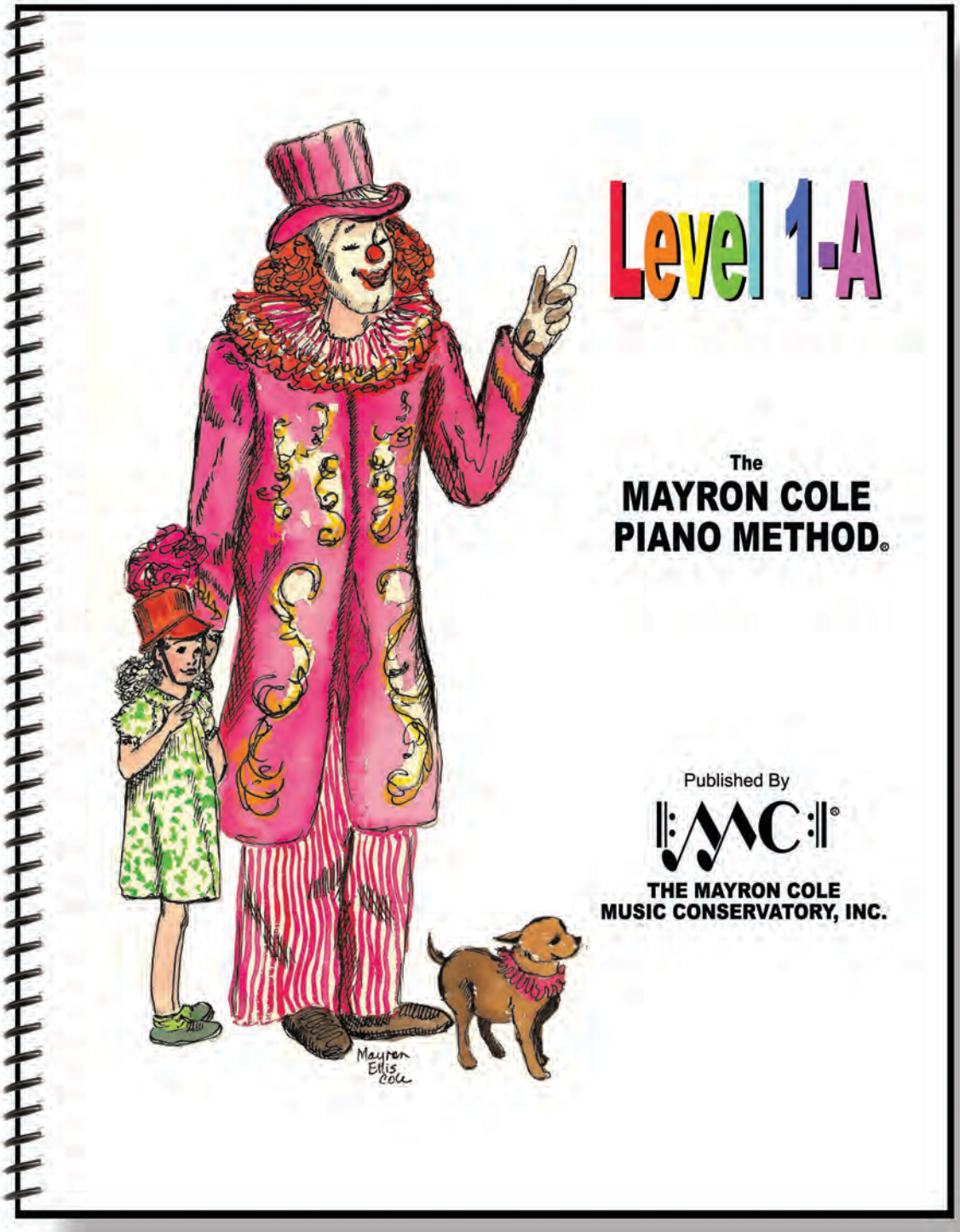


TEACHER'S MANUAL



"The Student's Choice For Group or Solo Lessons" SM

is lovingly dedicated to the thousands of students through the years who have laughed as they have played my theory games, have smiled at jokes hidden in some of my mystery messages, have colored my cartoons, have practiced all of my compositions as if they loved them, and have asked me to write **MORE!** You will always be dear to me!

And to Bill,
who always knew I could – and **WOULD!**
A special "Thank you" for helping me edit the text of the manuscript.

M.E.C.
www.mcpiano.com

LEVEL 1-A

TABLE OF CONTENTS

Teacher: You may slow or accelerate this course any time you think it is necessary. The following 20 lesson plans are merely suggestions. Use your own good judgement about the speed YOUR students should go.

Lesson	Compositions	Student Bk	CD Disk 1	Concepts	Accompaniments
LESSON 1*	**Pages 11 - 16**		**CD Track #**		
Manual	Tap! Tappey!	13	1 2 3	Rhythms;	21
Page 13	Victory March	14	4 5 6	Quarter/Two Eighths	23
	See the Leaves	16	7 8 9	Half/Whole Notes	24
				Dotted Half Notes	
LESSON 2*	**Pages 17 - 24**		**CD Track#**		
Manual	Ticking Clock	21	10 11 12	Keyboard C D E	33
Page 27	School Bells	22	13 14 15		34
	Green Toad Boogie	23	16 17 18		35
	Yellow Daisies	24	19 20 21	Fermata	36
LESSON 3*	**Pages 25 - 33**		**CD Track #**		
Manual	The Butterfly	27	22 23 24	Keyboard F G A B	44
Page 39	Autumn Waltz	28	25 26 27	Sharps, Flats, Naturals	46
	Mary/Little Lamb	29	28 29 30		47
	September Morning	30	31 32 33		49
LESSON 4	**Pages 34 - 44**		**CD Track #**		
Manual	See The C?	40	34 35 36	Introducing the Staff	56
Page 51	Switch Engine	41	37 38 39	Staff Note Middle C	57
	Kimmie's Tune	42	40 41 42	Staff Notes C D	58
	Yukky Waltz	43	43 44 45	Harmonic 2nd	59
LESSON 5	**Pages 45 - 50**		**CD Track #**		
Manual	Indian Drums	46	46 47 48	Playing Two Staffs	65
Page 61	The Broken Clock	48	49 50 51	Middle C D	69
				Fermata; Damper Pedal	
				Both Hands Playing	
LESSON 6	**Pages 51 - 56**		**CD Track #**		
Manual	Spring Fever	53	52 53 54	Staff Notes C D E	75
Page 71	Four O'Clock	56	55 56 57	Tone Cluster; Fermata	77
				Damper Pedal	
LESSON 7	**Pages 57 - 64**		**CD Track #**		
Manual	Little Mice	58	58 59 60	Playing Two Staffs	83
Page 79	Tiptoe	62	61 62 63	$E^{\flat}$	87
				Staff Notes C D E F	
LESSON 8	**Pages 65 - 72**		**CD Track #**		
Manual	Running Around	69	64 65 66	Staff Notes C D E F	93
Page 89	Lazy Days	70	67 68 69		94
	Swinging	71	70 71 72	Ties	95
	Summer is Over	72	73 74 75	Pick-up Measure	96

**Students who have recently completed the Menehune Music course may skip Lessons 1, 2, 3, and start at Lesson 4.*

LEVEL 1-A (Contd)

TABLE OF CONTENTS

Lesson	Compositions	Student Bk	CD Disk 2	Concepts	Accompaniments
LESSON 9	**Pages 73 - 84**		**CD Track #**	**Playing With Both Hands**	
Manual	Skipping Rocks	73	1 2 3	Staff notes C D E F	101
Page 97	Squeeky Gate	78	4 5 6	Split Measure, C D E F	105
	Mountain Echo	82	7 8 9	C$^{\#}$ D E F	108
LESSON 10	**Pages 85 - 92**		**CD Track #**	Staff Notes E F G	
Manual	A Sharp Piece	87	10 11 12	Staff Notes E F$^{\#}$ G	112
Page 109	When I Was Little	88	13 14 15	Staff Notes E F G	113
	Running in Circles	89	16 17 18	Tied Harmonic Third	114
	Fourteen Birdies	90	19 20 21	Staff Notes E F G	115
LESSON 11	**Pages 93 - 96**		**CD Track #**	Staff Notes C D E F G	
Manual	Indian Campfires	94	22 23 24	C D F G; Harmonic Fourth	121
Page 117	Little Church Bells	95	25 26 27	Damper Pedal;Third;Fermata	122
	Ring Those Bells	96	28 29 30	*D.C. al Fine;* Tone Clusters	123
LESSON 12	**Pages 97 - 101**		**CD Track #**	Reveiw of concepts/notes	
Manual	Autumn Bells	98	31 32 33	Sharp/Flat Rule	129
Page 125					
LESSON 13	**Pages 102 - 110**		**CD Track #**	Both Hands Playing; C D E F G	
Manual	Blue Skies/Gray Skies	104	34 35 36	Fingering Introduced! *Ritardando*	137
Page 131	Country Morning	108	37 38 39	Pick-up *(Anacrusis)*	141
LESSON 14	**Pages 111 - 120**		**CD Track #**	Bass Clef B Introduced	
Manual	Back to B.C.	114	40 41 42	LH plays B and Middle C	149
Page 143	Skip to My Lou	118	43 44 45	Time Signatures Introduced	153
				Successive Counting; Barlines	
LESSON 15	**Pages 121 - 128**		**CD Track #**	Bass Clef A Introduced	
Manual	Hot Summer Day	124	46 47 48	LH plays A, B, Middle C	159
Page 155	Night Music	126	49 50 51	LH plays A,B, Middle C	161
	Morning Music	127	51 52 53	Accent Mark	163
LESSON 16	**Pages 129 - 138**		**CD Track #**	Both Hands Music	
Manual	Little Snowflakes	130	55 56 57	A B C D	170
Page 165	Return of Robin	136	58 59 60	A B^{b} C	176
LESSON 17	**Pages 139 - 146**		**CD Track #**	Both Hands Music	
Manual	Spring Breeze	140	61 62 63	A B C D E F	181
Page 179	Distant Drums	144	64 65 66	A B C D E	185
LESSON 18	**Pages 147 - 150**		**CD Track #**	Review of Learned Notes	
Manual	Ellisa!	148	67 68 69	A, B, C, D, E	191
Page 189					
LESSON 19	**Pages 151 - 154**		**CD Track #**	Staccato; Cross Overs;	
Manual	The Last Leaf	152	70 71 72	Tuck Unders; Sustained Notes	197
Page 195				A, B, C$^{\#}$, D, E, F	
LESSON 20	**Piano Class Recital This Lesson!**				

The Mayron Cole Piano Method (c) is built on the following theory developed by Mayron Cole:

LEARNING TO PLAY THE PIANO INVOLVES THREE BASIC STEPS!

These three basic steps are:

1. Learning to play and **count rhythms** correctly.
2. Learning where the **keys are on the keyboard** ("keyboard geography").
3. Becoming proficient at **staff note reading.** This step, the most difficult of the three steps, requires abstract reasoning on the student's part. That is why Mayron Cole suggests that students be at least seven and a half to eight years old before beginning the LEVEL 1-A course.

Obviously, there are many other facets that are important to piano playing such as hand position, fingering, dynamics, pedaling, phrasing, interpretation, articulation, correct posture at the keyboard, etc. But the *large majority of piano playing failures can be attributed to the fact that the above three basic steps were never mastered!*

Steps 1 and 2 are taught in three of our courses: Blast Off With Piano!(c), EZ Keys(c), and Menehune Music(c).

LEVEL 1-A(c) also includes steps 1 and 2 as a *review* for graduates of the above programs and also as a foundation of knowledge for students who are beginning their piano playing experience with Level 1-A. Staff note reading (step 3) is begun on page 23 of LEVEL 1-A Student's Book.



WHAT HAPPENED TO THE HEADPHONES?

In this ***new edition*** of the LEVEL 1-A TEACHER'S MANUAL, you will find that I no longer mention using headphones (as I often mentioned in the "old" teacher's manual.) That's because, through the years, I have seen that headphones are expensive items that break too often, slow down the class as the students pause in their lessons to put them on, and worst--headphones encourage teachers to teach too many little "private" lessons to each student because headphones isolate students from their classmates. I have found that students do just as well in piano class without those headphones. And when you want the students to work on a particularly difficult portion of their music, all you have to do is have the students turn the volume of their keyboards down so that they are playing on a **mute keyboard.** *(Do not have the students turn their keyboards off. It takes too long for the electronics to warm back up when the keyboards are later turned on.)*

So happy teaching without using headphones! Try it! You really won't miss them!

Mayron Cole

ACCOMPANIMENTS

CDs or USBs? We have both kinds!

For the teacher who likes to play his/her own accompaniments, we have included in the teacher's manual accompaniments for all of the LEVEL 1-A compositions. But if you would like great orchestral accompaniments, please visit our website at www.MCpiano.com. you may order a CD or USB flash drive. Our CDs have every composition in three recorded speeds: slow, medium, fast. And the CDs work on any CD player. Order CDs for your students' "at home" practicing! CDs work wonders!

GAME MATS

We have five game mats that are great for theory game time:

Rabbit Race
Ski Maniac Mountain
Working on the Railroad
Under The Sea
Lost in the Woods



www.MCpiano.com

CONCEPTS TAUGHT IN LEVEL 1-A

CONCEPT	STUDENT BOOK PAGE
Rhythms: Quarter/Two Eighths, Half, Whole, Dotted Half Notes	11 - 16
Keyboard Geography: CDE Keys	17 - 24
Fermata	24
Keyboard Geography: F,G,A,B Keys	25 - 33
Sharps, Flats, Naturals Introduced	26
Introducing Staff Notes: Middle C, D (RH)	34 - 44
Harmonic Second	39, 41, 43
Both Hands Playing/Two Staffs-Middle C,D	45 - 50
Damper Pedal Sign	47 - 50
Both Hands Playing Simultaneously	47 - 50
Staff Notes Middle C,D,E (RH)	51 - 66
Tone Cluster	55 - 56
Both Hands Playing/Two Staffs-Middle C,D,E	57 - 60
Staff Note E^{b}	57 - 60
Staff Notes Middle C,D,E,F (RH)	65 - 72
Tie-Hold	67, 71
Split Measure (Pick-up)	72
Both Hands Playing/Two Staffs-Middle C,D,E,F	73 - 80
Staff Note Middle $C^{\#}$	81 - 84
Staff Note G (RH)	85 - 92
Staff Note $F^{\#}$ (RH)	87
Tied Harmonic Third	89
Review of Staff Notes C,D,E,F,G (RH)	93 - 101
Harmonic Fourth	94
D.C. al Fine	96
Sharp/Flat Rule	97 - 99
Both Hands Playing/Two Staffs-Middle C,D,E,F,G	102 - 110
Fingering Introduced	102 - 105
Ritardando	103
Staff Note B (LH)	111
Sequential Counting/Time Signatures Introduced	115
Both Hands Playing/Two Staffs-B,C,D,E,F,G	118 - 120
Staff Note A (LH)	121
Accent Mark	123, 125, 127
Both Hands Playing/Two Staffs-A,B,Middle C	129 - 138
Both Hands Playing/Two Staffs-A,B,C,D,E,F,G	139 - 150
Staccato	151 - 153
Finger Cross Overs (CO), Tuck Unders (TU)	151 - 153
Change Fingers (CF)	152 - 153
Sustained LH Notes while RH Plays	152 - 153



PIANO CLASS TEACHING TIPS:

1. Remember to always TEACH TO THE GROUP! You are not teaching several little individual "private" lessons each piano class! You are teaching one, successsful, highly motivated GROUP PIANO lesson! There are reports of teachers (who consider themselves to be "group piano teachers") running frantically from student to student as they attempt to teach several mini-private lessons to each student during piano class. Whew! That's NOT group piano teaching! That's really badly done private lesson teaching! (Most teachers have been trained in private lessons and really know no other way to teach. If you don't know how to teach group piano, order our seminar video, ***Teaching the Early Levels***, and learn!) Real group piano teaching--when done properly--produces fantastic results. Come on--you can do it!

2. Rarely, if ever, do you need to use headphones. If you notice or hear one student making mistakes, stop the group and have everyone play the "difficult" section several times. (You can do this without singling out the student who is in error.) That way, everyone benefits from your teaching for the entire class period--and that is what your customers have purchased--an entire class period of your time! Remember, headphones encourage you to resume teaching those private mini-lessons as you run from keyboard to keyboard. (See above.)

3. If a student has memorized music and wants to play it for you, have the student close her music book and play the piece from memory while the other students play the same music with their books open. Put a "different" sound on the keyboard of the student playing from memory so that you can easily hear him/her. Remember, you want to keep the entire class involved all the time!

4. Have class recitals the last lesson before the winter holidays and the last lesson before the summer holidays. Invite the parents to attend the class and hear the music that was learned that semester. These types of recitals are very casual. The students play in ensemble and use their music. If a child would like to play a "solo" he/she may do so. (You might want to quietly play the accompaniment with the soloist if it will help put the student at ease.) At the end of the recital, the entire class stands with you and takes a group bow! Now--how can a recital such as this be "scary"?

5. Try to <u>avoid</u> using a "reward" system with your students. This can easily get out-of-hand and become expensive! Students should learn to do what is expected without always experiencing a "reward". Instead, use gold stars, happy faces or notary seals on their graduation certificates for memorization, lesson preparation, good learning attitude, good piano class manners, etc. Use your imagination!

6. Always review, review, review! You will be glad that you do when your students have mastered the knowledge in this book and are ready for the next level. Assign today's lesson plus the "4-B-4". The "4-B-4" means the *four* compositions assigned *before* today's lesson.

7. In order to "hear" each student play by themselves from time to time, assign each student a different "line" to play aloud for the class as you quietly play the accompaniment with each soloist. This type of "by yourself" playing can also be done on recital day for the parents.

8. Order accompaniment CDs for each of your students for better "at home" practicing.

Order online at www.MCpiano.com.

9. Our original theory game mats make learning more enjoyable! We currently have five different game mats available.

Order online at www.MCpiano.com.

10. Do not allow the class to become fragmented. Schedule "ketchup" days when needed. (Put a bottle of ketchup on your piano and announce "it's ketchup day!") This means no new music is assigned that day. Each child plays a solo for the class if they like, and two theory games are played instead of one. Review lots of previously learned music, too. Ketchup day gives all the students an extra week to finish any unlearned pieces and complete theory worksheets. Next lesson all students should be at the same place in their lesson books and the class will not be fragmented! Hooray for "ketchup" day.

SCHEDULING YOUR PIANO CLASS TIME:

Most piano classes can be divided into four periods:

1. **Old music time!** (Hear last week's music as a group--plus review other previously learned music.

2. **New music time!** (Learn today's music as a group!)

3. **Game time!** (New/old concepts are learned and reviewed.

4. **Theory worksheet time!** (Have your students answer aloud as you read theory questions. Our books are made so that students may *circle* the correct answer. This saves writing time for younger students. If you are running short of class time, theory sheets can be assigned as homework--but be aware that most students will not do them at home!)

YOU MAY ARRANGE THE ABOVE FOUR PERIODS INTO ANY ORDER YOU LIKE FOR PIANO CLASS VARIATION.



HOW TO LOOK GREAT WHILE PLAYING THE PIANO

Read this page to your students several times every school year.

1. Be sure that you are sitting on the bench with your feet directly in front of the pedals.

2. Your nose should be in front of Middle C.

3. Sit with the piano bench positioned back from the piano far enough so that you can stand easily without touching or moving the bench.

4. Sit on the front half (or less) of the bench. Your feet should touch the floor.

5. Your feet should be parallel to each other, but your right foot should be slightly in front of your left foot.

6. Your back should be straight.

7. Try to have a pleasant expression on your face. Making "faces" when you incur an error iswrong.

8. Float your hands above the keys. Let your fingers gently curve down as you play.

9. Don't play "flat fingered"!

10. Don't hump your wrists up or let them droop down. There should be an invisible line from your knuckles to the bend of your arm.

11. Never allow your wrists, or any unused fingers, to hang off of the keyboard and rest on the board beneath the keys.

12. If using a pedal, keep your heel on the floor and push the pedal with the ball of your foot.

13. Remember to end the composition with your hands lifting from the keys at the same moment that your foot lifts from the pedal.

14. When your music is finished, your hands return to your lap. Then you stand.

15. Stand and move to the end of the bench closest to your audience. Nod your head and say, "Thank you". Applause is the audience's way of saying, "You played well!" You must use good manners and say, "Thank you!"

16. After you have acknowledged the audience's applause, turn and remove any music from the music rack.

17. When people tell you that you played well, simply say "thank you". Don't rehash every little error to everyone within earshot. That is not needed.

18. Act as if you enjoy playing your music and your audience will enjoy listening to you.

Teachers:

In the first several lessons you may use a drum at group time to teach rhythm. This can be an inexpensive toy drum. Be sure that the drum's head is large enough for all students to tap (beat) at the same time. Students may also tap rhythms on the floor or a table if you do not have a drum available.



LEVEL 1-A LESSON 1- Student Book Pages 11 - 16 45 MINUTES

Teacher: If your students have recently completed the MENEHUNE MUSIC course, you may skip Lessons 1, 2, 3 and start at LESSON 4 on page 51 in this manual.

		Student's Book	CD 1 Track #	Accompaniment
MUSIC:	**Tap! Tappey**	**13**	**1 2 3**	**21**
	Victory March	**14**	**4 5 6**	**23**
	See the Leaves	**16**	**7 8 9**	**24**

LESSON CONCEPTS: **Rhythms: Quarter/Two Eighths**
Half/Whole Notes
Dotted Half Notes

SUPPLIES: **Rabbit Race Game Mat**
Pastel Watercolor Markers
Pencils
Permanent Ink Marker *(For names in Binders)*
Small "Stick-on" Gold Stars *(Tip: Buy Avery Star Labels #06007)*
Drum

Teacher: Before class, <u>place a small, stick-on star on a C-key.</u> Since today is the first lesson of LEVEL 1-A, have all your students' binders ready with today's music inside. Hand-out binders as the students arrive. Put the students' names on the inside of their binders with permanent ink marker. *You keep the remainder of each students' music at your studio.* Place the loose-leaf music in the envelopes provided with each music packet. Each week you hand-out only the music to be studied that lesson and the students place the music in their binders. If you are using spiral bound editions of <u>LEVEL 1-A, obviously you give each student their entire book at the first lesson.</u>

GO TO GAME TIME (30 minutes) *Have Rabbit Race game mat and drum ready!*
Most of today's class will be taught at game time. There is much to teach. Let's go!

IN YOUR OWN WORDS, TEACHER, SAY: Welcome to your first lesson in LEVEL 1-A. Today is an exciting day because you are going to learn to count and play rhythms correctly. Rhythm makes our music sound good! Rhythm tells us how long to hold a key down -- and when to play the next key. We don't guess when to play! We count the rhythms! (Turn to page 17.) ***Look at these two notes*** (beamed eighth notes) ***and then look at these two notes*** (quarter notes). ***Do they look exactly the same?*** Ans: No.
How are they different? Ans: There's a beam connecting the two-eighth notes. The quarter notes do not have a beam. (Let the children say this in their own words!)

TEACHER, SAY: (Pointing to the two-eighths on P.17.) ***The dark line connecting these notes is called a BEAM. These two notes are PLAY FAST notes. or, you can use their number name : "1 +"*** (say "one-and".)
Let's tap our fingers on the drum (or table or floor) in rhythm as we say "1 +". Make your finger "say" the rhythm with your voice. Here we go - everyone tap and count aloud with me. With you tapping and counting with them, the students practice tapping/counting several two-eighths on the drum/ floor/table.

Note to Teacher: Encourage your students to tap rhythms on the drum/floor/table with their *finger tips or palms* instead of clapping the rhythms. Reason: Piano playing uses a down/up motion--not a palms-together clapping motion. Let's begin practicing the motion that will be needed when later playing the keyboard.

TEACHER, SAY: (Pointing to the two quarter notes on P.17) ***These are ONE BEAT notes. Tap your finters on the floor/table (or drum) with me as we say "One--one".*** (Tap with a steady beat, of course!)

STUDENTS: With the teacher, tap (in rhythm) many quarter notes while saying "One, one, one, one, etc.

Tip: Use Indian Drums on the 1ACD for rhythm tapping of a steady quarter note beat.

Note to Teacher: If children have a difficult time feeling the rhythm change from two-eighths to quarter notes, have them count while saying "Play fast, Slow, Slow."

This usually works great. Only identify quarter notes as "SLOW" when there are many two-eighths in a composition. If there are few to no two-eighths, count ONE on the quarter notes. Most children can count both ways.

START THE GAME NOW (Instructions for playing the game are included in your game's shipping tube.

Sample Questions for Game Time Using *Tap! Tappey! (P. 21 in this manual)*

. Ali, look at line one of *Tap! Tappey!* With the group, tap and count aloud these rhythms. (You point to the notes and count aloud with the students as all say the rhythms.) Keep the entire class involved with every question. You are teaching to the group! *Ali moves on the game board.*

. Derrick, look at line two of *Tap! Tappey!* With Jonathan, tap and count aloud these rhythms. *Derrick and Jonathan both move on the game board.*

. Everyone, for a free throw for each of you, let's count and tap together lines one, two and three of *Tap! Tappey! All students tap and count aloud with you the rhythms. Then, one-at-a-time, each student moves on the game board.*

. Rochelle, point to all the "1 and" notes on line four of *Tap! Tappey!* For another free throw, everyone tap and count aloud line 4 of *Tap! Tappey!*

After all students are secure with tapping and counting quarter notes and two eighth notes, it's time to teach some more rhythms.

TEACHER, SAY: Before we play more of our game, let's learn some more rhythm notes. (Turn to page 18 in this manual showing half notes and whole notes.) ***Do these two notes look the same?*** Ans: No. ***How are they different?*** Ans: The half notes have stems; the whole notes do not have stems. (Let students say this is their own words.)

Point to the two half notes on P. 18 :

TEACHER, SAY: These are 1-2 notes or half notes. These 1-2 notes tell us to hold a key down while we count to two. Then, let the key up. Like this: (Teacher demonstrates "playing" a half note on the floor/game table/drum.) ***Watch again. The moment my finger touches the floor/table/drum I begin counting. Let's all practice tapping some 1-2 notes with our fingertips.***

Count many half notes in succession as students keep a steady beat. Watch each student's fingers. Be sure that the finger does NOT tap twice while the student counts "1-2". (This is a common problem when teaching young students to count rhythms.)

Now, try the WHOLE NOTES. Show the students how you keep your finger down as you count (with a steady count!) to four. Then, you slightly raise your finger to end the counts. Have the students count and tap many whole notes as you tap/count with them. Again, watch all fingers to be sure that students are *not tapping four times* for each whole note.

THE GAME CONTINUES! Let's add some 1-2-3-4 notes and some 1-2 notes to our rhythm tapping questions.

Sample Questions for Game Time Using *Victory March (P. 22 in this manual)*

. Dexter, tap and count aloud with the class the rhythms on line 1. (The class taps/counts along with Dexter--but only Dexter moves on the game board.)

. Truella, with the class, tap and count aloud the rhythms on line 2. (Teacher points to each note and counts aloud with the students.)

. Lavonia, when you finish tapping the first page of *Victory March*, where do your eyes go? (Let Lavonia point to the top of the next page.)

. Everyone, for a free throw, tap and count aloud the entire *Victory March* as I point to the notes and count with you.

After all students are secure with tapping and counting quarter, two-eighths, half and whole notes, it's time to teach DOTTED HALF NOTES. (Turn to page 19 in this manual.)

TEACHER, SAY: Let's learn our last note. It's the DOTTED HALF NOTE. Look at these two notes (students look at half notes and dotted half notes shown on page 19). ***Do these notes look the same?*** Ans: No. ***How are they different?*** Ans: The dotted half note has a "dot" after it.

TEACHER, SAY: This note (pointing to the dotted half note) ***is the 1-2-3 note. It tells you to push a key down and hold it down while you count to three. Like this:*** (teacher demonstrates on the floor/table as she "plays" a dotted half note while counting to three.) ***Let's play together some dotted half notes while we count aloud. Ready? Let's go!*** (Count many dotted half notes in succession as students tap and count aloud with a steady beat.) After all are secure with tapping/counting dotted half notes, it's time to play ***See the Leaves***.

Sample Questions for Game Time Using *See the Leaves (P. 24 in this manual)*

. Ambrosia, with the class, tap and count aloud line one.

. Luther and Quincy, together tap and count aloud line two. (Both Luther and Quincy move their own pawns on the game board.)

. Class, for a free throw for everyone, tap and count aloud with me this entire composition. (Everyone moves their own pawn on the game board -- but one-at-a-time, please!)

Watch the clock! Your students must try tapping and counting these pieces on their keyboards before class is over!

STUDENTS GO TO THEIR KEYBOARDS (15 minutes)

TEACHER, SAY: Turn to page 13 in your book: **Tap! Tappey!** ***Everyone, find the "star key" on your keyboard. We're going to tap all of today's rhythms on our star keys.***

Teacher, if your students do not know how to turn on their keyboards, quickly show them. Since this is the first time to try tapping/counting rhythms on keyboards with their fellow piano classmates, try only the first line of *Tap! Tappey!* If the students do well with the first line, tap the entire piece.

But you need to start everyone playing at the **same time.** You need to COUNT-IN your students. Here's how!

COUNT- IN

If a composition is in 4/4 say: "One-two-Ready-Play". Be sure that you are counting with a steady, pulsating beat.

If the composition is in 3/4 say: "Ready-Let's Play".

OR create your own count-in. Just be consistent and keep a steady beat.

Go SLOWLY with these rhythm taps and be sure that all students can do them before dismissing the class. When practicing at home, tell students they may tap the rhythms on any key.

Before the students leave piano class today, have them turn to page 7 (table of contents). You (or they) put a check mark before the first three compositions: *Tap! Tappey!, Victory March,* and *See the Leaves.*

Note to Teacher: This lesson covers quite a bit of material because it is geared toward students ages eight and older. Younger studen ts should take our EZ KEYS program or our MENEHUNE MUSIC program before beginning LEVEL 1-A. But you may break a lesson into **TWO lessons** any time you think it's necessary. Always use your own good judgement.

Next lesson you'll put the Teacher's Accompaniment with the students' rhythm taps.

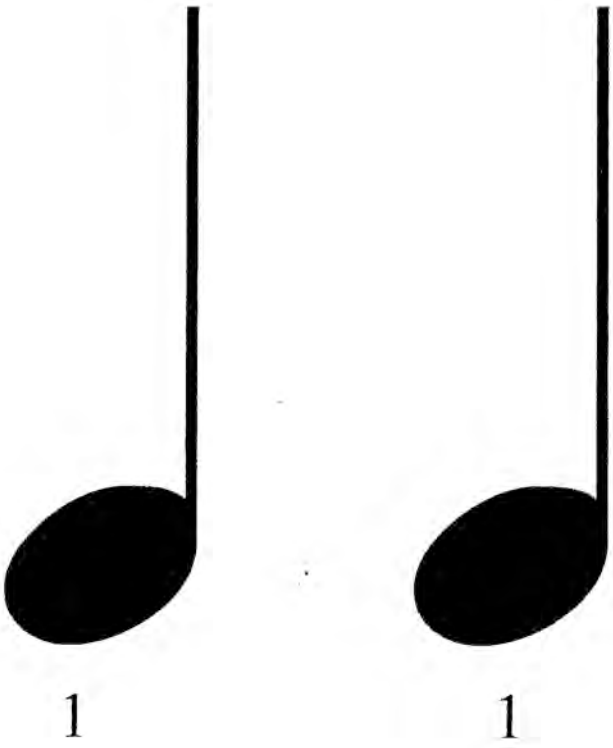
ACCOMPANIMENT DISKS FOR YOUR STUDENTS

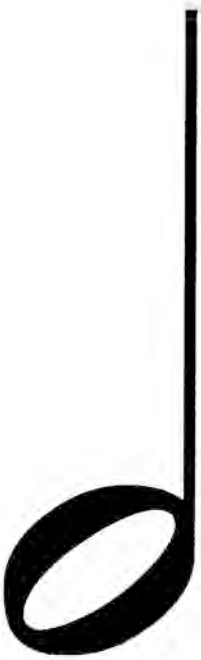
We have beautifully orchestrated CDs and USB Drives that you may purchase for your students.

visit our website at
www.MCpiano.com



Two-Eighths/Quarter Notes



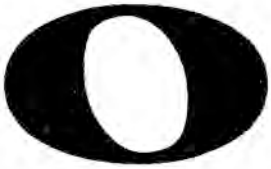


1-2-

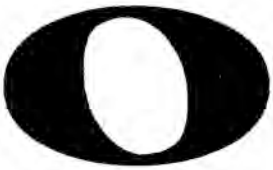


1-2-

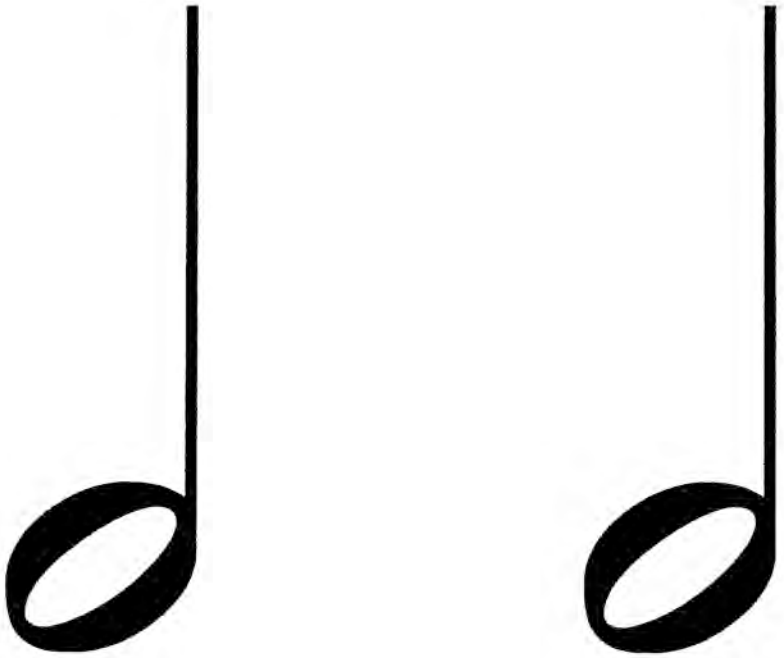
half/whole notes



1-2-3-4-

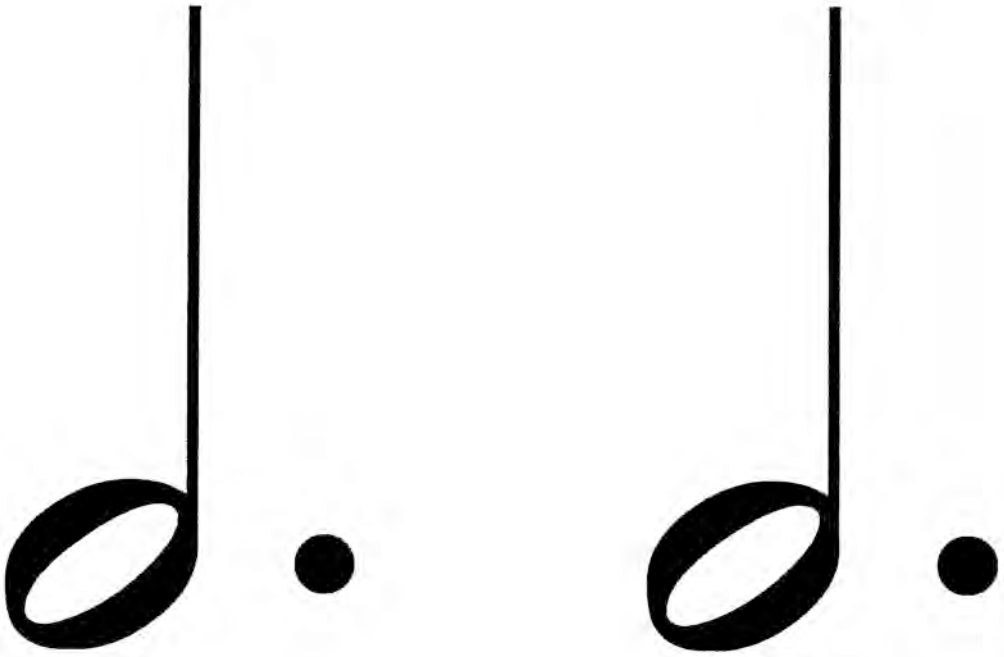


1-2-3-4



1-2- 1-2-

half/ dotted half notes



1-2-3 1-2-3-

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

LEARNING TO COUNT©

1. There are **MANY** different notes in music. These different notes tell you how long to hold down a key! In this lesson, a quarter note receives one count (or beat).

QUARTER NOTE — Hold the key down until you count to "1."

HALF NOTE — Hold the key down until you count to "2."

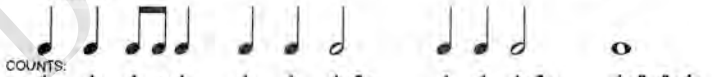
DOTTED HALF NOTE — Hold the key down until you count to "3."

WHOLE NOTE — Hold the key down until you count to "4."

TWO-EIGHTHS — Play two keys quickly while you say, "1+" ("1 and").



2. With your teacher and class, tap and count this rhythm on C keys that your teacher has marked for you on your keyboard:

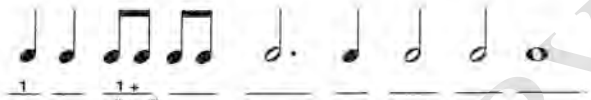


COUNTS: 1 1 1 + 1 ("and") 1 1 1-2- 1 1 1-2- 1-2-3-4-.

LEVEL 1-A

(c) MAYRON COLE

3. Write the counts below these notes:



1 1 + ("and") ____ ____ ____ ____ ____

4. Draw the note that goes with these counts:



1 1-2 1-2-3 1 1 + 1 + 1-2-3-4

DO YOU KNOW?

Place the correct number from the second column on the blank beside its corresponding note in the first column:



A.  ____ 1. WHOLE NOTE - Count to 4.

B.  ____ 2. DOTTED HALF NOTE - Count to 3.

C.  ____ 3. QUARTER NOTE - Count to 1.

D.  ____ 4. TWO-EIGHTHS - Count 1 +.

E.  ____ 5. HALF NOTE - Count to 2.

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

TAP! TAPPEY! TAP! TAP!

© Mayron Cole

CD 1-TRACK # 1, 2, 3



COUNT or SING:

1 "TAP! 1 + 1 TAP- PEY! TAP! 1 TAP! 1 GO 1 THE 1 RAIN- 1 DROPS!

1 TAP! 1 + 1 TAP- PEY! TAP! 1 TAP! 1 ON 1 MY 1 WIN- 1 DOW!

1 TAP! 1 + 1 TAP- PEY! TAP! 1 TAP! 1 GO 1 THE 1 RAIN- 1 DROPS!

1 TAP! 1 + 1 TAP- PEY! TAP! 1 + TAP- PEY!

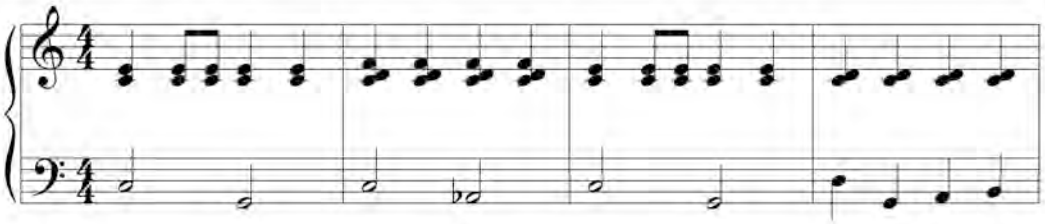
1 + 1 + 1 TAP-PEY! TAP-PEY! TAP! 1. TAP!"

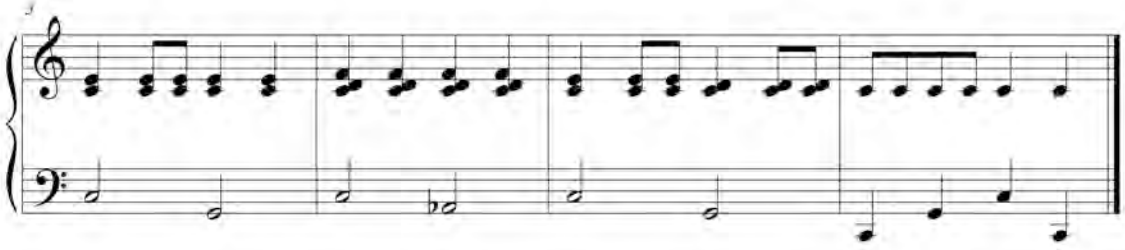


DO NOT COPY

13

Teacher's Accompaniment





LEVEL 1-A

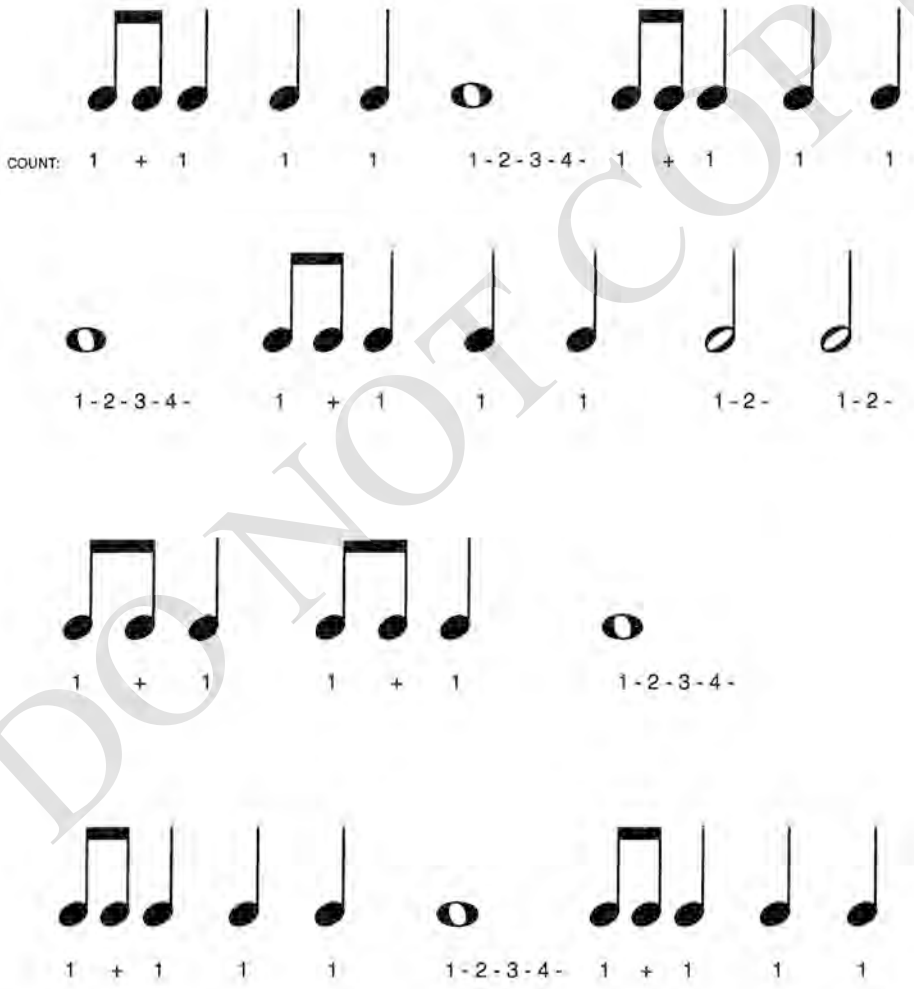
(c) MAYRON COLE

VICTORY MARCH

CD 1-TRACK # 4, 5, 6



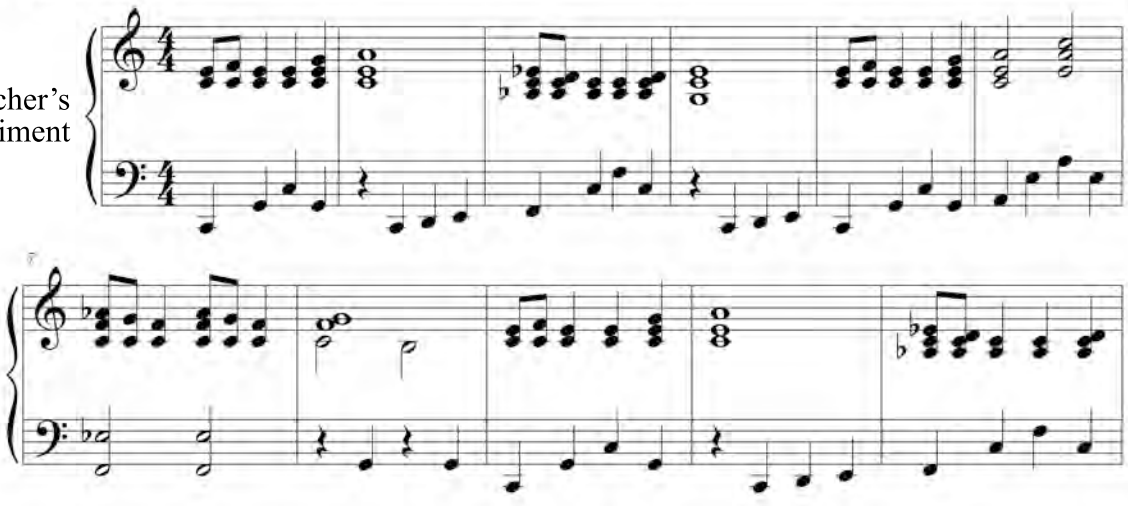
© Mayron Cole



DO NOT COPY

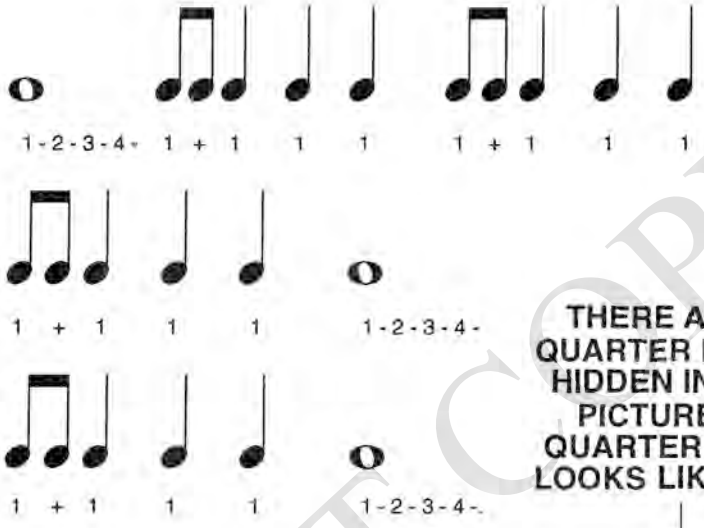
14

Teacher's Accompaniment



LEVEL 1-A

(c) MAYRON COLE



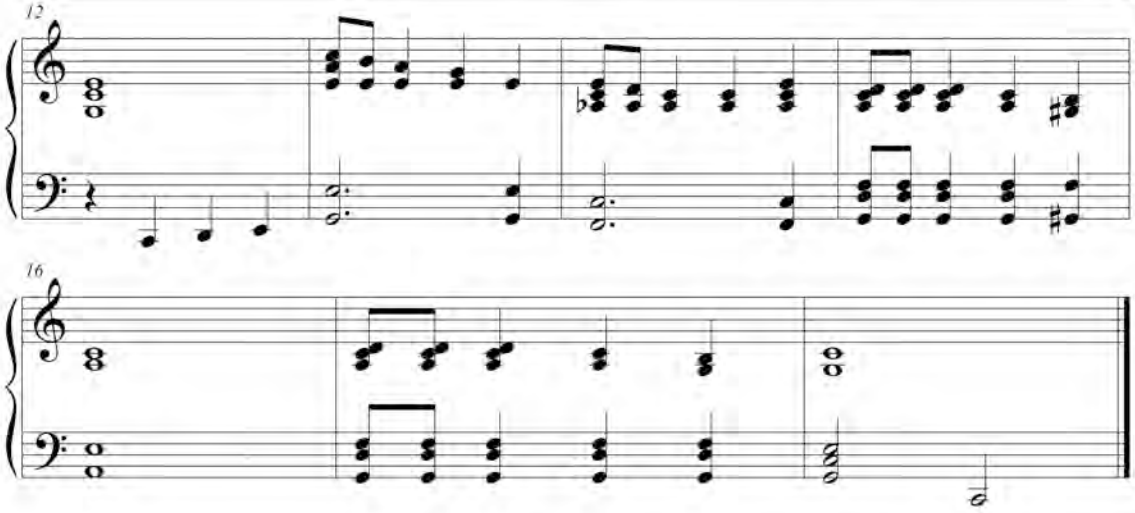
THERE ARE 8 QUARTER NOTES HIDDEN IN THIS PICTURE. A QUARTER NOTE LOOKS LIKE THIS:



CIRCLE ALL OF THE QUARTER NOTES WITH A BRIGHT COLOR. THEN, COLOR THE ENTIRE PICTURE.

15

DO NOT COPY



LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 7, 8, 9

SEE THE LEAVES

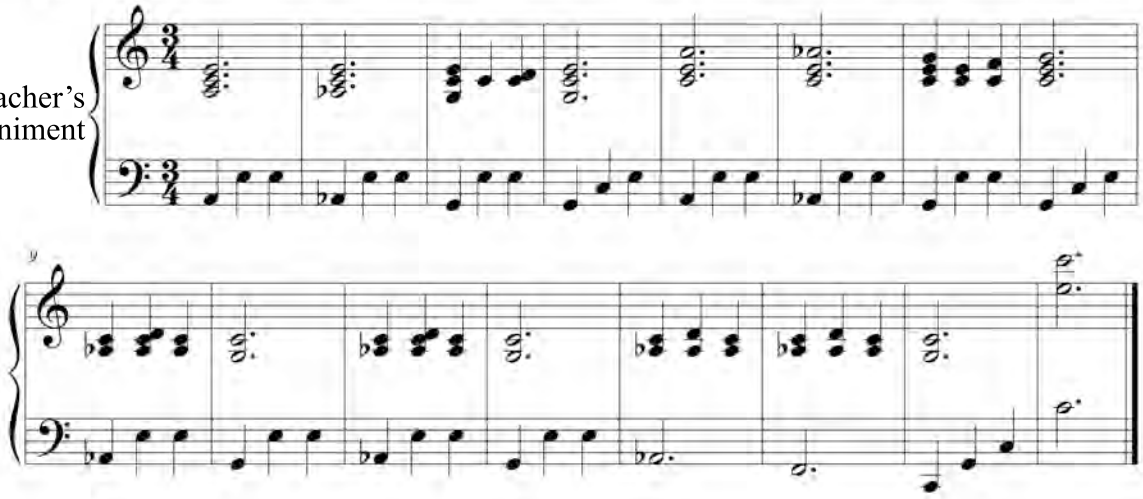
© Mayron Cole

COUNT or SING:	1 - 2 - 3 - "SEE	1 - 2 - 3 - THE	1 LEAVES	1 AS	1 THEY	1 - 2 - 3 - BLOW?
	1 - 2 - 3 - SOON	1 - 2 - 3 - COLD	1 WINDS	1 TURN	1 TO	1 - 2 - 3 - SNOW!
	1 GRAY	1 WIN-	1 TER	1 - 2 - 3 - DAYS	1 FILLED WITH	1 GOOD 1 - 2 - 3 - CHEER!
	1 HOO-	1 RAY!	1 OLD	1 WIN-	1 TER	1 IS
	1 - 2 - 3 - HERE!"	1 - 2 - 3 -. (PLAY SOFTLY)				



DO NOT COPY

Teacher's Accompaniment



Notes

PLEASE READ THIS PAGE BEFORE TEACHING LESSON 2

Teachers:
In LESSON 1, your students became fairly proficient at counting/tapping rhythms. They are now ready to begin the next step to keyboard playing knowledge: **keyboard geography.** In LESSONS 2 and 3, they will be exploring the entire keyboard while they discover high and low sounds and realize that there are many Cs, Ds, Es, etc. all over the keyboard--not just the ones located on the keyboards in front of their noses.

That is why all the *keyboard music* in this program is written non-spacially. This means that the students are not "told" visually to go UP or DOWN to a key. Example: Students may play the C and E keys many ways: They may play a C key and then go UP a third to E; or they may play a C key and then go DOWN a sixth to an E. Or they may play a low bass C and a high treble E. All are correct. Your students are exploring the keyboard! They may play the entire piece on low keys or on high keys or on middle of the keyboard keys (or a combination of all three!) -- and that is correct also. Encourage your students to use both hands when playing the keyboard music. Any fingering is okay at this point. (Correct fingering will be taught later on in this LEVEL 1-A course.) **But don't let a student play an entire piece using only one finger.** If students have a difficult time "changing hands" while playing their music, highlight on their music the notes you suggest they should play with their non-dominant hands. Stick a colored Avery dot on the top of their non-dominant hand to remind them to use that hand. This usually helps.

And of course, you know not to EVER allow your students to "count up" to find keys on the keyboard! Please tell well-intentioned parents to not encourage "counting up" keys at home. We want to begin now teaching and learning all the correct skills needed to become good pianists.

Mayron Cole



LEVEL 1-A LESSON 2 - Student Book Pages 17 - 24 45 MINUTES

		Student's Book	CD 1 Track #	Accompaniment
MUSIC:	**Ticking Clock**	**21**	**10 11 12**	**33**
	School Bells	**22**	**13 14 15**	**34**
	Green Toad Boogie	**23**	**16 17 18**	**35**
	Yellow Daisies	**24**	**19 20 21**	**36**

LESSON CONCEPTS: **Keyboard: C D E, Fermata**

SUPPLIES: **Working on the Railroad Game Mat**
Yellow Highlighter
Pencils
Small Stick-on Stars (place on a C Key before class)
Small Paper or Plastic Keyboard (for game time)
Small Doll (for "Look at Me" portion of lesson)
Yellow Avery Dots (Available at office supply shops)
Drum

HEAR OLD MUSIC TIME (10 minutes)
It's time to hear the rhythm taps that were learned last lesson. Your students should have played each rhythm tap twice a day for a week.
TEACHER, SAY: I know each of you had a good time tapping your rhythm pieces each day last week. Now it's time to play the rhythms with the teacher's accompaniment. I'll count us in.

Note to Teacher: Remember that if the composition is in 4/4 say: "One-two-Ready-Play." If the composition is in 3/4 say: "Ready-Let's-Play." Of course, you may make-up your own count-ins, but you want your piano group to start playing at the same time. If you are using the accompaniment disks, there is a TWO MEASURE count-in. Listen to the first four beats and then say: "One-two-Ready-Play" on the last four beats. **Listen to the accompaniment disk before class time so that you will know what to do.**

Hear the "old music" as a group. Do not listen to each student one-at-a-time. This is a piano class lesson. It is NOT a bunch of mini-private lessons! Don't allow yourself to get "pulled-back" into private lesson teaching. Each student has purchased forty-five minutes of your time so teach to everyone all the time. You can do it!

STUDENTS COME TO CENTRAL KEYBOARD (8 minutes)
You are going to teach the keys C D and E before going to game time.
TEACHER, SAY: You have probably noticed that the black keys on the keyboard are in groups of TWOs and THREEs. Look at this keyboard. Do you see that there are two black keys--then a big space--and then three black keys--big space--over and over? Watch as I push down all the black twos. (Teacher depresses all the black twos on the keyboard as students watch.)

TEACHER, SAY: One-at-a-time, we'll press down some black twos on this keyboard. Let's form a train. Have the students press down all the black twos starting at the low end of the demonstration keyboard. **Teacher, be watchful!** Some students will press down $B^{\flat}$ and $C^{\#}$ or $F^{\#}$ and $G^{\#}$ or any other wrong combination of two black keys. **In order to successfully continue, students must be able to easily find $C^{\#}$ and $D^{\#}$.**

TEACHER, SAY: The white keys on the keyboard are named after seven letters in the alphabet. The white key names are A B C D E F G over and over. But we find specific white keys by looking at the black keys. See the two black keys? The white key in the middle is D. When you want to play a D key, you look for the two black keys -- and play the white key in the middle.

Form a train, and one-at-a-time, find all the D keys on this keyboard. Remember to look first for the black twos--and play the white key in the middle. (Some children will play the black twos and then the D key. Show them to only *look* at the black twos--not *play* the black twos.)

After all can easily find the D keys, proceed.

TEACHER, SAY: Here's a fun little song. Watch me as I play it for you:

Sing:	***"D***	***is***	***for the***	***Doggie***		***with***	***the***	***TWO***	***BLACK***	***EARS."***		
Keys:	***D***	***D***	***D***	***D***	***D***	***D***	***D***	***D***	***C#D#***	***C#D#***	***C#D#***	
Rhythm:	♩	♩	♩	♩	♩	♩	♩	♩	𝅗𝅥	𝅗𝅥	𝅝	

TEACHER, SAY: All of you stand in front of my keyboard (if there's room) ***and play the doggie song with me. Remember, we play the black twos when we say "two black ears." I'll count us in: One-two-Ready-Play.***

STUDENTS GO TO THEIR OWN KEYBOARDS: (2 minutes)
Have the students play the doggie song on high Ds and then on low Ds. This is to explore the high and low sounds of their keyboards. After all are secure, it's time to go to game time.

GAME TIME (12 minutes)
Have ready a paper keyboard or a 3-dimensional plastic keyboard.
Teacher, watch the time! You must teach your students the C and E keys as well as review the D key you've just taught. And then, you must teach today's new keyboard music.

TEACHER, SAY: You've just learned that D is in the middle of the black twos. We'll call the black twos the black dog ears. This key (C#) ***is dog ear one. And this key*** (D#) ***is dog ear two. Beside dog ear one is the C key. Now it's time to play a game!***
Ask questions such as these using your paper or plastic keyboard:
. Elwood, find two different C keys and one D key.
. Maria, touch the black dog ears. Now touch the C key.
. Morticia, find two D keys and one C key. *(Teacher, sometimes, the student will touch the same D key twice. Be sure the student finds two <u>different</u> D keys on the keyboard.)*
Continue asking questions such as these until you feel all students are secure with finding C and D keys.
Now it's time to add the E key!
TEACHER, SAY: It's time to learn another white key. Beside dog ear two is the white E key. For a free throw, one-at-a-time, everyone find two different E keys on this keyboard.

Continue with the game while adding E key questions such as these:

. Smurgeson, find two different E keys and one C key.
. Rothsnort, find one D key, and with your other hand find two E keys.

Show students the *fermatas* on page 36 (this manual). Tell them a *fermata* means to hold the key down a little bit longer than the count. Add *fermata* questions with the C D E key questions. (A *fermata* is used in *Yellow Daisies*.)

Continue asking C D E key questions in random order until you are sure that all students can easily find these three keys on the paper keyboard. But watch the clock! There's still music to be learned!

STUDENTS GO TO THEIR OWN KEYBOARDS (1 minute)
TEACHER, SAY: On your keyboards, find the keys that I call out as quickly as you can. Ready? Find: Four C Keys; Four D Keys; Four E Keys.
Continue the above exercise until all students are able to find the keys quickly.

LOOK AT ME (1 minute)
This little exercise is to see if your students can find C, D, and E keys without looking at their keyboards and hands. Hold up any object (a doll would be great!) and have the students keep their eyes on the object as you randomly call out (while they play) C keys, D keys, E keys. This exercise should take only a minute.

HAND OUT THE NEW MUSIC/
TIME TO PLAY THE NEW MUSIC (12 minutes)
Have the students turn to *Ticking Clock* (P. 21 in Student's Book.) **YOU quickly highlight with a yellow highlighter the keys you want your students to play with their left hand.** (You might choose the C key to be played with the LH. All the other keys will be played with the RH.) **Then put an AVERY yellow dot on each student's LH. When they see the yellow highlighter on their music they will know to use their yellow-dot hand!** Encourage your students to use their right and left hands. They should NOT play the entire piece with one finger or one hand. Students can play high keys or low keys in any octave position they wish. Encourage your students to explore the entire keyboard.

Go very slowly with *Ticking Clock*. Try only the first line of music. You tap/say the letter names of the keys with the students. Play the first line through two times and then try the second line. Continue slowly working your way through this piece until all students are playing confidently.

If students are having a difficult time playing this first keyboard composition, have them turn the volumn of they keyboards OFF. They will be pressing down mute keys as they practice "playing" the first line of music. You go quickly from keyboard to keyboard checking for any difficulties. But don't start teaching a bunch of little private keyboard lessons. You want your students playing aloud as a group as soon as possible. This is just a quick check to see that everyone is secure with playing C D E on their keyboards. If time is running short, go through a line or two from the remaining three pieces: *School Bells, Green Toad Boogie, Yellow Daisies.*

TIME LEFT? Students work theory pages. If no time, students work theory pages at home.
ASSIGNMENT: Students turn to table of contents on page ix. Put a check before all three rhythm pieces (which are to be reviewed!) plus a check before *Ticking Clock, School Bells, Green Toad,* and *Yellow Daisies.*

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET
LEARNING C, D, & E©

1. The WHITE KEYS on the piano keyboard are named after the first seven letters in the alphabet:
A B C D E F G - over & over!

The BLACK KEYS on the piano keyboard are in groups of TWO's & THREE's. With your teacher, find all of the "BLACK TWO's." Then find all of the "BLACK THREE's."



Specific WHITE KEYS are located in relation to the BLACK KEYS. Today, you will learn the names of the WHITE KEYS located around the BLACK TWO's.

FINDING D:



D is in the MIDDLE.

FINDING C:



C is on the LEFT.

FINDING E:



E is on the RIGHT.

2. **NOTE SOUP!**
As fast as you can, find all of the C's on your keyboard; all of the E's; all of the D's.

YEA!

17

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

3. Here is a fun song for you to play on your keyboard. It goes like this:

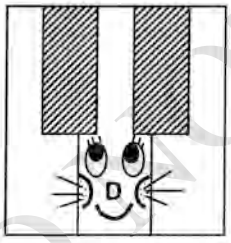
KEYS: 

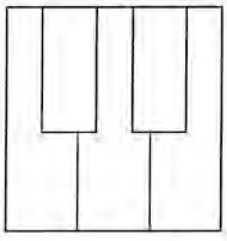
SING: "'D'" is for the doggie with the TWO BLACK EARS!"

You may play this song on all of the D's on your keyboard. Play the song many times.

4. Now, draw a DOG with TWO BLACK EARS below. Always look for the TWO BLACK EARS when you want to play "D."

YOU DRAW IT!





5. REVIEW:
(a.) This key,  , is _____

(b.) This,  , is _____.

(c.) This,  , is _____.

18

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

LEARNING C, D, & E© - REVIEW

1. The WHITE KEYS on the keyboard are named after the first SEVEN LETTERS in the alphabet: What are they? ____ ____ ____ ____ ____ ____ ____

2. Look at the keyboard below. Above all of the BLACK TWO's write a "2." Above all of the BLACK THREE's write a "3."



3. On the keyboard above, write "D" on all of the D's. How many D's did you find? _____

   Write "C" on all of the C's. How many did you find? _____

   Write "E" on all of the E's. How many did you find? _____

4. Now that you know the locations of C, D, & E on the keyboard, you are ready to learn to COUNT MUSIC NOTES in RHYTHM on the next lesson.

5. HOMEWORK ASSIGNMENT: Every day, find all of the C's, D's, and E's on your keyboard; find them as quickly as you can using the black 2's to guide you.



19

LEVEL 1-A

(c) MAYRON COLE

DO YOU KNOW?

Place the correct number from the second column on the blank beside its corresponding definition or symbol:

A. The names of the WHITE KEYS _____

B. C _____

C. D _____

D. E _____

1. 

2. A, B, C, D, E, F, G

3. 

4. 



20

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

THE TICKING CLOCK

© *Mayron Cole*

CD 1-TRACK # 10, 11, 12



Use any fingers on either hand!
Play any octave!
Create your own arrangement!



COUNT: 1 1 1 1 1 1 1 - 2

KEY NAME: E C E C D D E



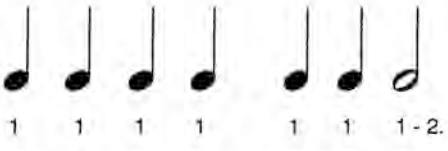
1 1 1 1 1 - 2 - 3 - 4

E C E C D



1 1 1 1 1 1 1 - 2

E C E C D D E



1 1 1 1 1 1 1 - 2.

E E D D C C C.



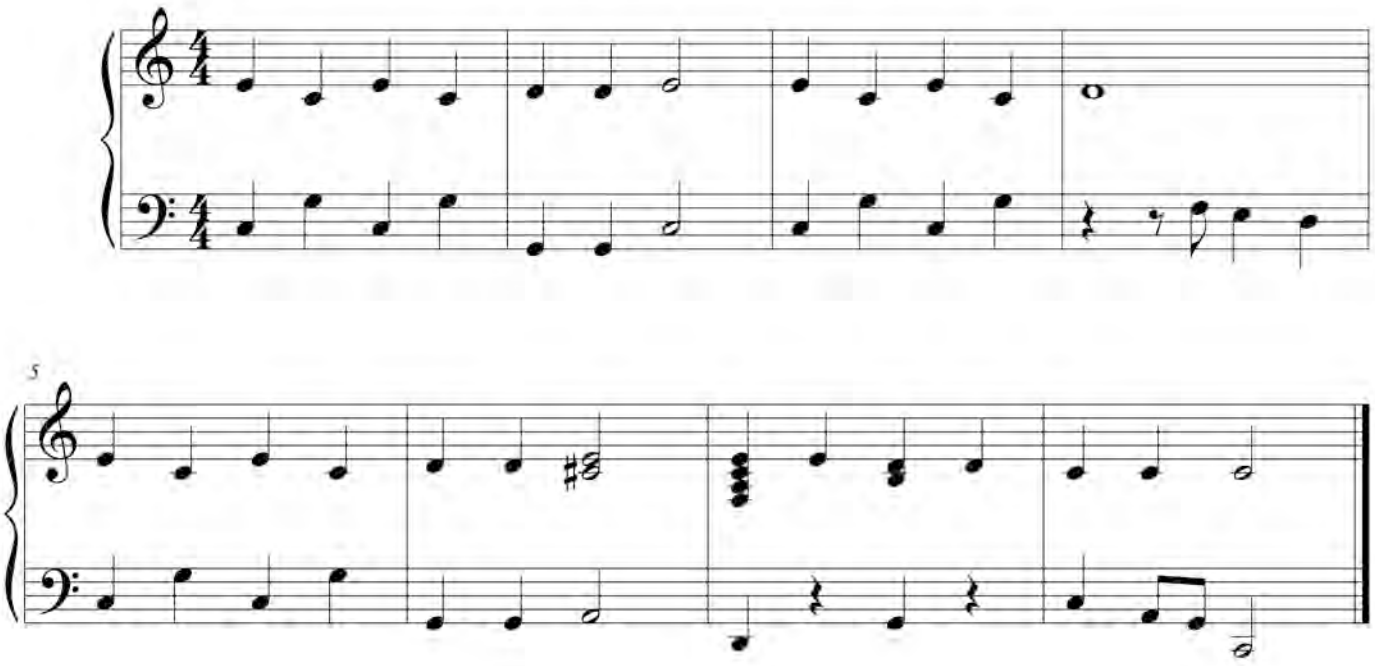
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

21

DO NOT COPY

The Ticking Clock

Teacher's Accompaniment





LEVEL 1-A

(c) MAYRON COLE

SCHOOL BELLS

© Mayron Cole

CD 1-TRACK # 13, 14, 15



Use any fingers on either hand!
Play any octave!
Create your own arrangement!

COUNT: 1 1 1 1 1 1 1 - 2
KEY NAME: E C D D E C D

1 1 1 1 1 1 1 - 2
E C D D E D C

1 1 1 - 2 1 1 1 - 2
D D E D D E

1 1 1 1 1 1 1 - 2.
E D C C E D C.

BONG!
BONG!

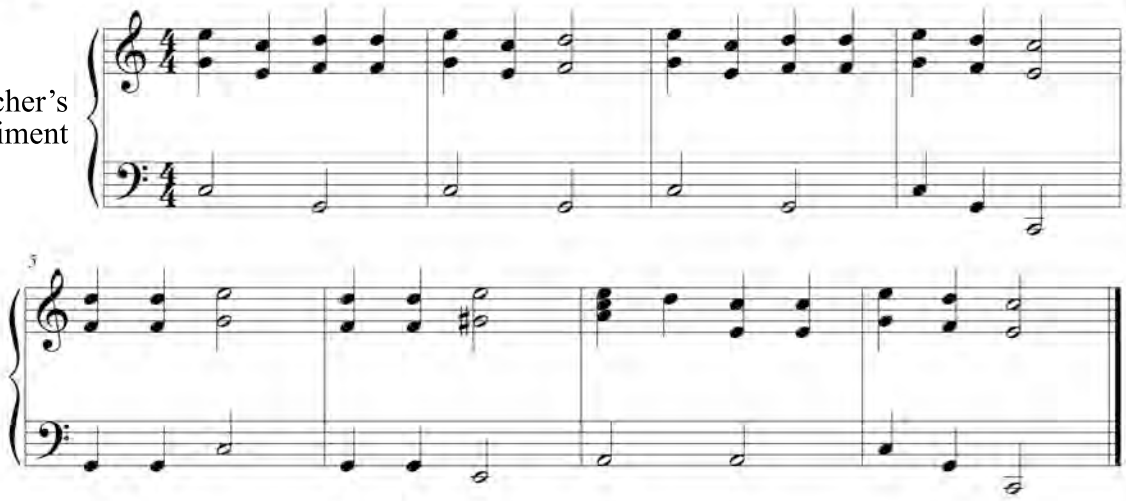


Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

22

DO NOT COPY

Teacher's Accompaniment



LEVEL 1-A

(c) MAYRON COLE

GREEN TOAD BOOGIE

© *Mayron Cole*

CD 1-TRACK # 16, 17, 18



Use any fingers
on either hand!
Play any octave!
Create your own
arrangement!



COUNT:	1	1	1	1	1	1	1 - 2
KEY NAME:	C	E	C	E	D	D	E

1	1	1	1	1 - 2	1 - 2
C	E	C	E	D	D

1	1	1	1	1	1	1 - 2
C	E	C	E	D	D	E

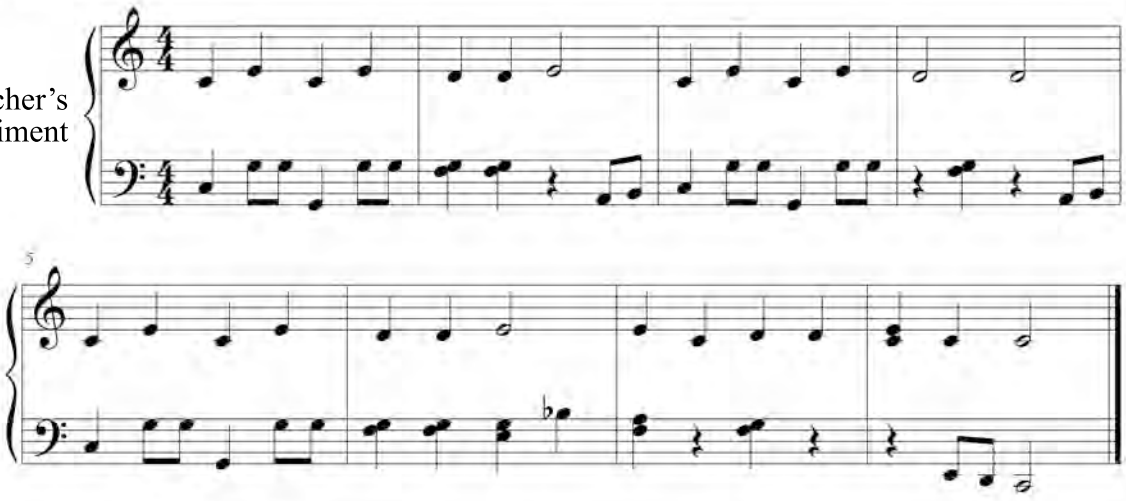
1	1	1	1	1	1	1 - 2.
E	C	D	D	E	C	C.

Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

23

DO NOT COPY

Teacher's Accompaniment



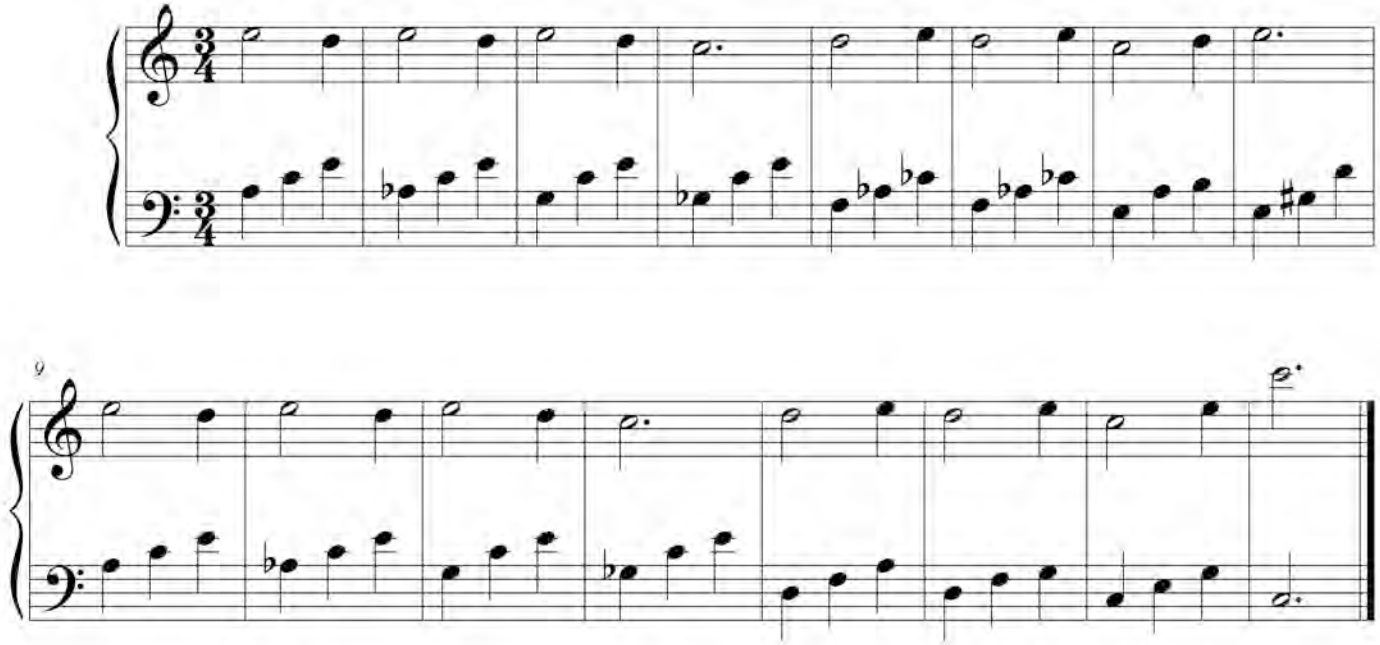
Fermatas
"Hold a little Longer"





Yellow Daisies

Teacher's Accompaniment



LEVEL 1-A

(c) MAYRON COLE

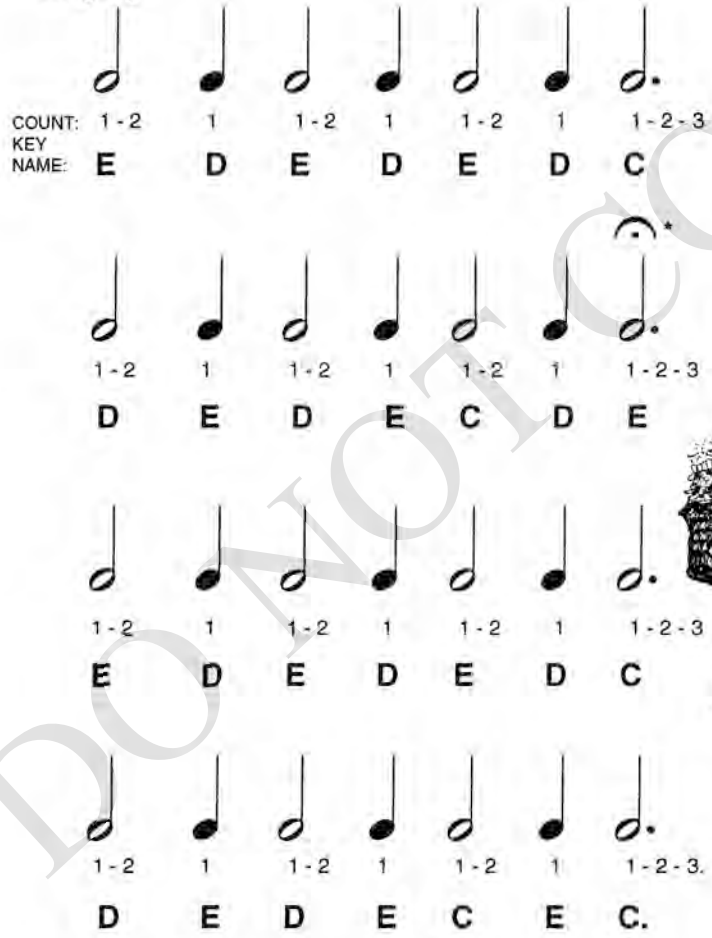
CD 1-TRACK # 19, 20, 21

YELLOW DAISIES

© Mayron Cole



Wistfully





Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

* This is a FERMATA. It means to hold the note a little longer.

24

DO NOT COPY

PLEASE READ THIS PAGE BEFORE TEACHING LESSON 3

Teacher:

In today's lesson, you will teach the last four white keys on the keyboard plus introduce the black key $B^{\flat}$. (Sharps and naturals are introduced but it's the $B^{\flat}$ that will be used in two of the keyboard compositions.) F and B keys are usually easy to teach since they are on each end of the "black 3s". But G and A take a little more effort to teach. Really focus on the G and A keys in game time. Even though there are some really clever "mental helpers" circulated regarding teaching the G and A keys, I have found that "mental helpers" take too much thinking time when one is trying to actually play the G and A keys on the keyboard. So let's teach G and A like we, as teachers, find them on our keyboards. The G key is between black keys 1 and 2. (Of the black 3s.) The A key is between black keys 2 and 3 (of the black 3s.) Not catchy and not clever, but it is still the fastest way to find those two elusive keys! You know not to EVER allow your students to "count up" the musical alphabet to find white keys, don't you? Of course you do!

Mayron Cole





LEVEL 1-A LESSON 3 - Student Book Pages 25 - 33 45 MINUTES

		Student's Book	CD 1 Track #	Accompaniment
MUSIC:	**The Butterfly**	**27**	**22 23 24**	**44**
	Autumn Waltz	**28**	**25 26 27**	**46**
	Mary Had a Little Lamb	**29**	**28 29 30**	**47**
	September Morning	**30**	**31 32 33**	**49**

LESSON CONCEPTS: **Keyboard F G A B and B♭**
Sharps and Naturals Introduced

SUPPLIES: **Game Mat**
Pastel Highlighter (to match Avery Colored Dots)
Pencils
Avery Colored Dots
Small Paper or Plastic Keyboard

HEAR OLD MUSIC (12 minutes)
Be sure to hear some of the "rhythm taps" from Lesson 1 as well as the four pieces learned in Lesson 2. Continually reviewing music makes your students stronger and stronger -- plus it's fun for them to play music with which they are confident.

Always count-in your students with a good steady beat so that they start playing together at the same time!

STUDENTS COME TO A CENTRAL KEYBOARD (8 minutes)
TEACHER, SAY: Today we learn the last four white keys on the keyboard. Look at this keyboard. Do you see groups of black twos and black threes? Watch as I press down some black threes. Form a train, and one-at-a-time, find and press down all the black threes.
(Students start at the low end of the keyboard. Two or three students can be pressing down the black threes at the same time. Always conserve time!)

TEACHER, SAY: We find the white keys on the keyboard by looking at the black keys. Look at the black 3s. Beside black key 1 is F. One-at-a-time, find all the F keys on this keyboard. (Again, two or three students can be finding all the Fs on the keyboard at one time.) ***On the other end of the black 3s is B. One-at-a-time, find all the B keys on this keyboard.*** (Repeat same procedure as above.)

GO TO GAME TIME (15 minutes)
Teacher, you have probably realized that only two of the four keys to be learned today have been introduced so far. That's because it is better for young students to be given small doses of knowledge, throughly understand that knowledge and apply it, and then be given more knowledge. We are going to play a portion of the theory game to make sure the F and B keys are understood--as well as review the C D E keys learned last lesson and the rhythms learned in the first lesson. THEN we will introduce the G and A keys later in the game! Let's go!
Ask questions such as these sample questions:

. Hamhock, on this little keyboard, find two F keys and one B key.
. Sicily, find one E key, one B key, and two F keys.
. Ernesto, find one B key, find one F key, and a C key--and an E key.
. Lamont, find one D key, one F key and two B keys.

Continue asking questions such as these until all understand where the F and B keys are found.

It's time to add G and A keys.

TEACHER, SAY: The last two white keys to learn are the G and A keys. Look at the black 3s. G is between black keys 1 and 2. Watch as I quickly find two G keys on the paper keyboard. I look for the black 3s. Then I play the white key between 1 and 2. One-at-a-time, each of you find some Gs on this paper keyboard.

WATCH THE TIME! YOU STILL HAVE NEW MUSIC TO LEARN AT THE KEYBOARDS!

After all can easily find G keys, add the A key.

TEACHER, SAY: Now here's how you find the A key. Look for the black 3s. Between 2 and 3 is A. (Repeat the teaching procedure outlined above.)

BACK TO THE GAME!

Add questions using G and A keys. Go around the circle once to make sure all can find G and A keys as well as F and B keys.

Then add B^{b}.

TEACHER, SAY: In a few minutes, we are going to play a composition at our keyboards that will use a B^{b}. A flat sign looks like a little "b" and tells us to go backward to the very next key. (Point to the flat sign on page 44.)

Next, point to the B key on the little paper keyboard. ***This key is what?*** Ans: B. ***If I go backward to the very next key, then B^{b} is black key 3. In a few minutes we'll be playing The Butterfly at our keyboards. But let's practice this little bit of music first.*** Turn to page 45 and teach the students how to play the first line of *The Butterfly*. This portion of music needs extra focus because it is rather difficult. See how you can isolate difficult portions of music and work through them at game time? It's easy to teach in groups if you'll use game time as a teaching time.

Go around the circle allowing each student to "play" (on the paper keyboard) the difficult 1st line of music in *The Butterfly* . Then announce the winner of the game and go quickly to the keyboards.

STUDENTS GO TO KEYBOARDS (10 minutes)

HAND OUT NEW MUSIC

Teaching *The Butterfly*, P. 27 Student's Book (2 minutes)

Quickly yellow highlight every F and G in each student's music and put a yellow Avery Colored Dot on their LH. **(If students are old enough, they should highlight their own Fs and Gs in their own books!)** **Explain that the "yellow notes" are to be played with the "yellow" hand.** Students are to look at the first line only. Give the students 30 seconds to try the first line by themselves with their keyboard volumes turned to mute. Tell them to raise their hands when they can play the first line correctly--with correct keys, hands, and counting.

For Older Beginner Students: After students play F and G with their LHs, put the Avery dot on their RHs. They now play every F and G with their RHs. What a challenge! But be careful with this exercise. Don't frustrate your students. This is only a "try it" exercise!

If some students are faster than others at mastering the first line, they may continue "playing" the composition on mute keys as the others finish working on the first line. When all are ready, each student turns his/her volume up and the group is ready to play aloud the first line. The rest of the composition is not very difficult.

Teaching *Autumn Waltz*, P. 28 Student's Book (2 minutes)

Students highlight every F with a yellow highlighter. The yellow Avery Dot is still on their LH. As a group, play slowly *Autumn Waltz*. Be sure to "count in" your students so that you start together. If you are teaching young students, play one line several times before going to the next line. Tell students that lines 1 and 3 are the same! Yea! Focus on line 2. Then go to the next piece.

Teacher: You are probably seeing that you need to teach only the difficult "spots" in each composition. You don't need to work through the entire piece if time is limited. The reason: all of the compositions in this lesson use the same keys over and over. The music is really key drills. What an enjoyable way to learn keys!

Teaching *Mary Had a Little Lamb*, P. 29 Student's Book, (2 minutes)

Students highlight every F with a yellow highlighter. The yellow Avery Dot is on their LH. Show students that lines 1 and 3 are the same. Look quickly at line 2. How many white keys do you skip from A up to C? Ans: 1. As a group, play line 2 very slowly as you and students say note names. Try counting like this: G G G-2 A C C-2.

Teaching *September Morning*, P. 30 Student's Book (2 minutes)

Students highlight every G with a yellow highlighter. The yellow Avery Dot is on their LHs. Show students that lines 1 and 3 are the same. As a group, slowly play line 1. Look at the first three notes of lines 2 and 4. Line 2's notes: A B C Line 3's notes: C B A. The students, as a group, play line 2 and then play line 4.

STILL HAVE TIME? (1 minute) Students work theory pages for this lesson at their keyboards. If there is no time for theory pages, they are to be worked at home before next lesson.

TIME TO GO! (1 minute) Students turn to page **7** and check *The Butterfly, Autumn Waltz, Mary Had a Little Lamb, September Morning*. Assign last lesson's music to be reviewed. Students check the review pieces, also. Use the same colored marker to check this week's music and last lesson's music. That way the students know to practice all the "pink" checked music (or whatever colored marker.) Always review, review, review. **That's the best way to build your students' musical foundation!**

CDs as Gifts!

Parents may purchase our accompaniment CDs for their musical progeny as GIFTS. (Birthday, Christmas, etc.) Have the gift-giver order online at

www.MCpiano.com

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE
PIANO METHOD®

FUN SHEET
LEARNING F, G, A, B©

1. The WHITE KEYS on the piano keyboard are named after the first seven letters of the alphabet: A B C D E F G - over & over!



The BLACK KEYS on the keyboard are in groups of TWO's and groups of THREE's. With your teacher find all of the BLACK THREE's on your keyboard.

You should always find particular WHITE KEYS by feeling for or looking at the BLACK KEYS. Today, you will learn the names of the WHITE KEYS located around the BLACK THREE's.

2. **FINDING F:**



F is on the LEFT.

FINDING B:



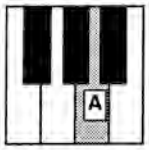
B is on the RIGHT.

FINDING G:



G is BETWEEN the 1st & 2nd BLACK KEYS.

FINDING A:



A is BETWEEN the 2nd & 3rd BLACK KEYS.

25

DO NOT COPY

LEVEL 1-A

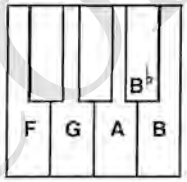
(c) MAYRON COLE



3. A little " ♭ " in your keyboard music on page 27 means to go BACKWARD to the very next key (black or white) and play THAT KEY instead.

The little " ♭ " is called a "FLAT SIGN"!

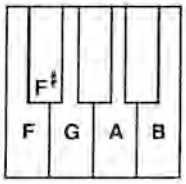
On the little keyboard to the right, find B. Then, go BACKWARD to the very next key. Color B-FLAT with your pencil.



4. A little " ♯ " means to go FORWARD to the very next key (black or white) and play THAT KEY instead.The little " ♯ " is called a "SHARP SIGN"!



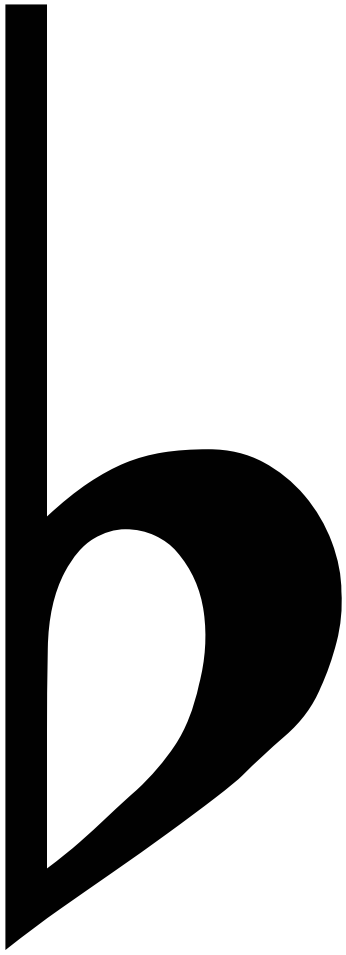
On the little keyboard to the right, find F and go FORWARD to the very next key. Color F-SHARP with your pencil.



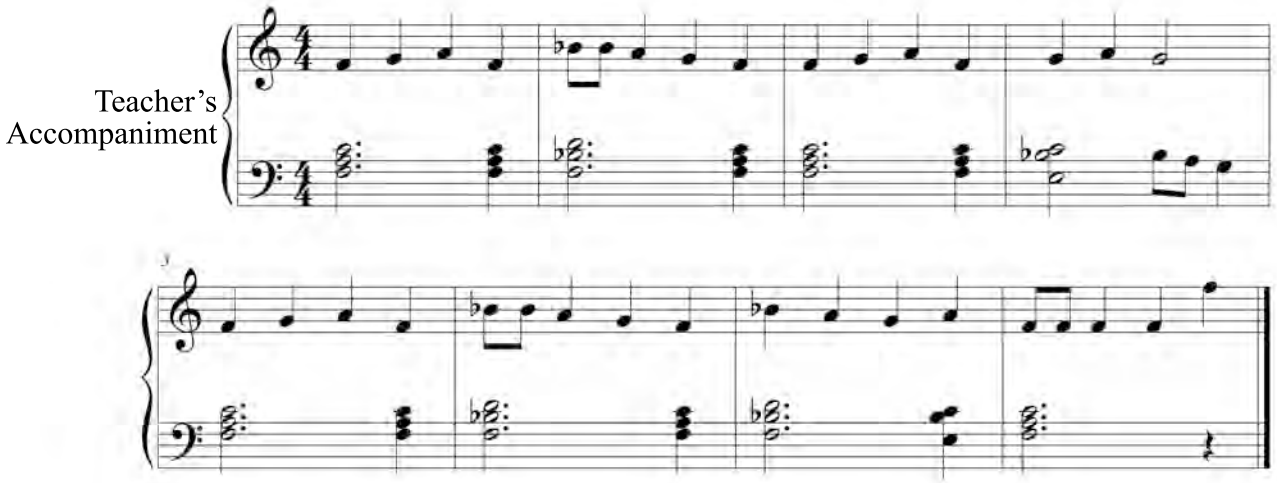
5. A little " ♮ " is called a "NATURAL SIGN," and it cancels a SHARP or a FLAT that was previously written for that note.

26

DO NOT COPY



The Butterfly



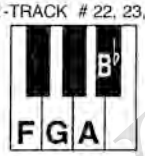
LEVEL 1-A

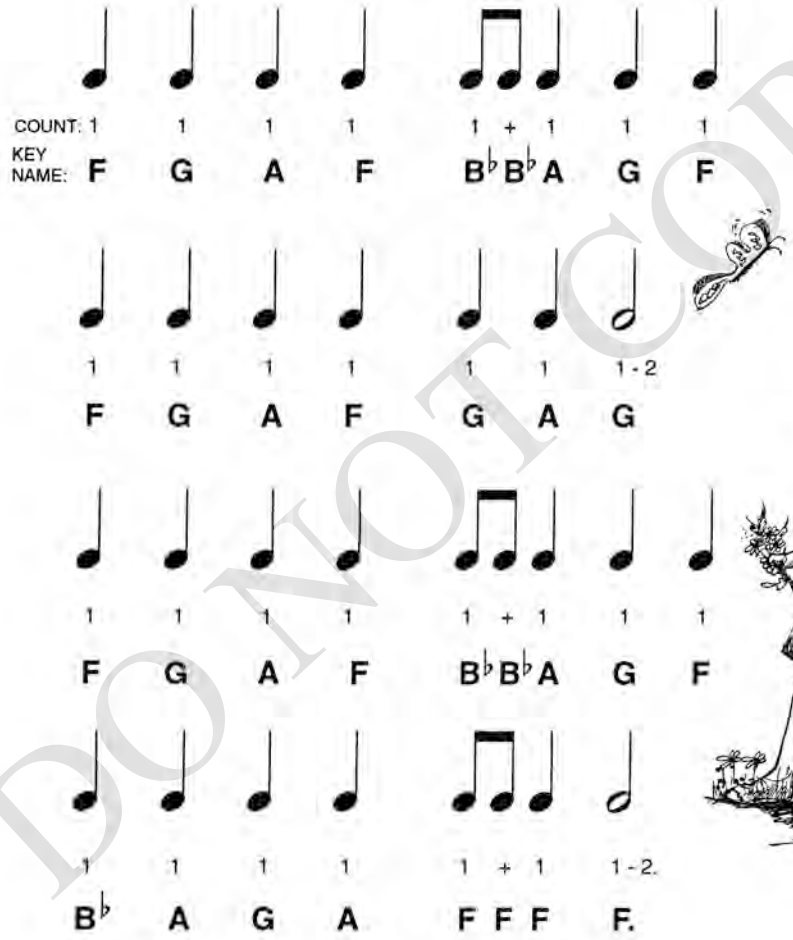
(c) MAYRON COLE

THE BUTTERFLY

© Mayron Cole

CD 1-TRACK # 22, 23, 24







Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

27

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

AUTUMN WALTZ

© Mayron Cole

CD 1-TRACK # 25, 26, 27



COUNT: 1 1 1 1 1 1

KEY NAME: A F F A F F

1 1 1 1-2-3

G A B♭ A

1 1 1 1 1 1

A F F A F F

1 1 1 1-2-3.

B♭ A G F.

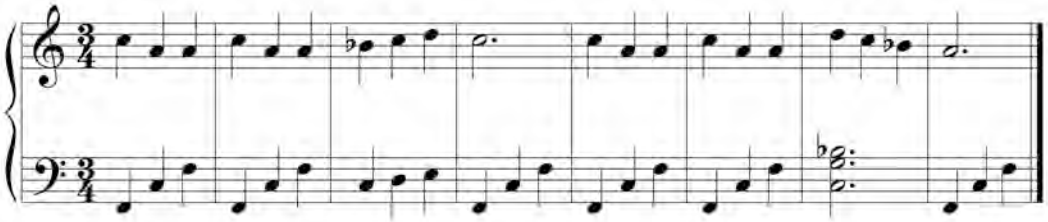


Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

28

DO NOT COPY

Teacher's Accompaniment



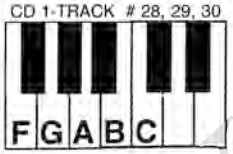
LEVEL 1-A

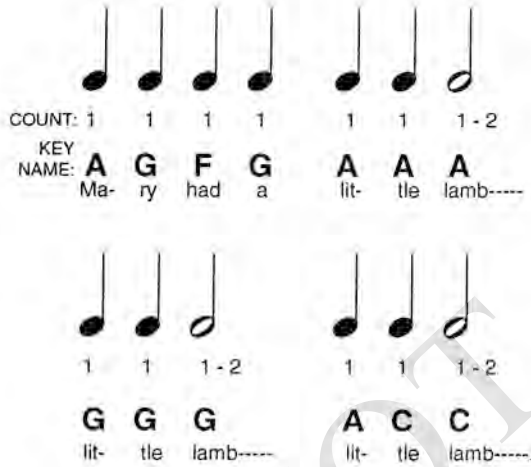
(c) MAYRON COLE

MARY HAD A LITTLE LAMB

© Mayron Cole

CD 1-TRACK # 28, 29, 30





Silly Mary

© Mayron Cole

Mary had a little lamb.
Its fleas wuz white as snow!
And, everywhere that sweet lamb went,
Them fleas would also go!!



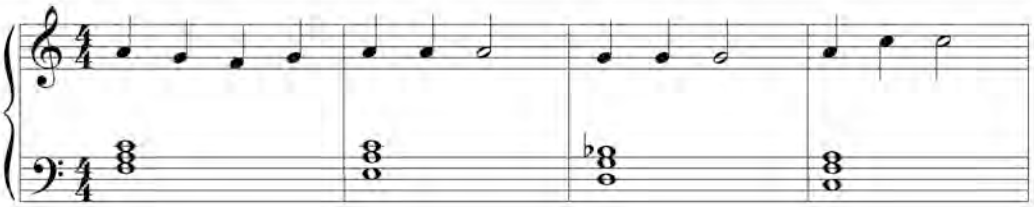


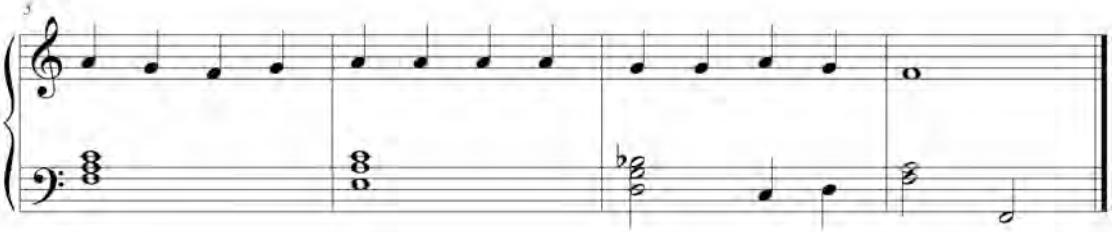
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

29

DO NOT COPY

Teacher's Accompaniment





LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 31, 32, 33



SEPTEMBER MORNING

© Mayron Cole





COUNT: 1 1 1 1 1 1

KEY NAME: D B G D B G

1 1 1 1-2 1

A B C B A

1 1 1 1 1 1

D B G D B G

1 1 1 1-2-3.

C B A G.

This KEYBOARD MUSIC may be played on any G, A, B, C, D on the piano. Either hand or both hands may be used. Any fingering is acceptable on KEYBOARD MUSIC. Arrange your own piece. BE CREATIVE! IT'S FUN!

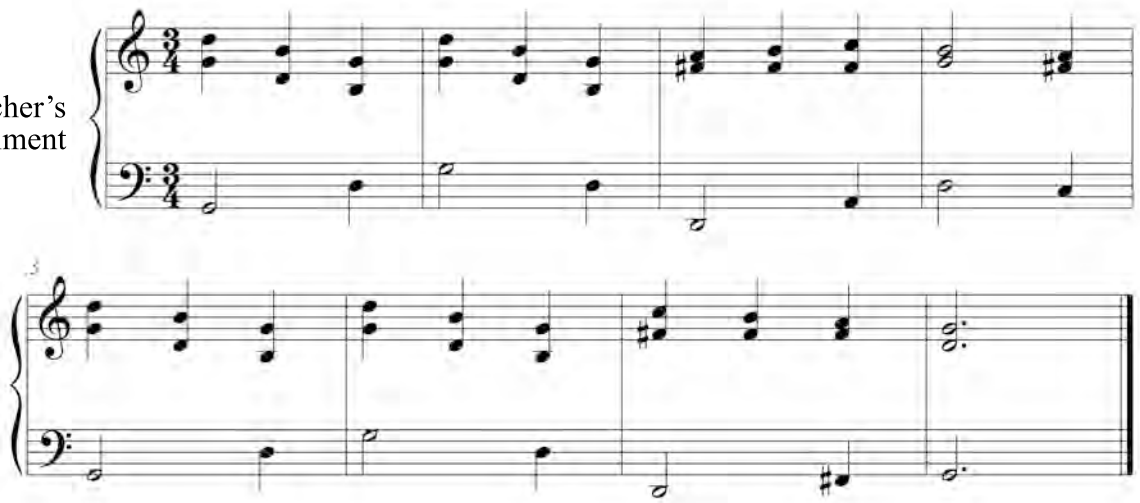
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA _____

30

DO NOT COPY

September Morning

Teacher's Accompaniment



NOTES:

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE
PIANO METHOD®

FUN SHEET

REVIEW A, B, C, D, E, F, G, AND COUNTING®



1. Write the LETTER NAME of each key below the keys that are marked with a " ● ."



LETTER NAME: F



C

31

LEVEL 1-A

(c) MAYRON COLE

2. WRITE THE COUNTS BELOW THE FOLLOWING NOTES. A quarter note receives one beat.



COUNTS: 1 - 2 - 3 - 4 ____ ____ ____ ____

3. DRAW A NOTE THAT MATCHES THE GIVEN COUNTS:

NOTE: ____ ____ ____ ____ ____ ____

1 | 1 - 2 - 3 | 1 | + | 1 - 2 - 3 - 4 | 1 - 2



DO YOU KNOW?

A. A SHARP SIGN, ♯, means to go _____ to the very next key (forward or backward?) (either a black or a white key).

B. A NATURAL SIGN, ♮, cancels a sharp or a flat. _____ (yes or no?)

C. A FLAT SIGN, ♭, means to go _____ to the very next key (forward or backward?) (either a black or a white key).

HOW WELL DID YOU DO?_____

YEA!!

32

DO NOT COPY

LEVEL 1-A LESSON 4 - Student Book Pages 34 - 44 45 MINUTES

		Student's Book	CD 1 Track #	Accompaniment
MUSIC:	**See the C?**	**40**	**34 35 36**	**56**
	Switch Engine	**41**	**37 38 39**	**57**
	Kimmie's Tune	**42**	**40 41 42**	**58**
	Yukky Waltz	**43**	**43 44 45**	**59**

LESSON CONCEPTS: **Introducing the Staff**
Staff Notes Middle C and D

SUPPLIES: **Under the Sea Game Mat** (Only for 9 years and up. For younger students use either Working on the Railroad, Rabbit Race or Ski Maniac Mountain game mats.)
Yellow Highlighters/Pastel Watercolor Markers
Avery Yellow Colored Dots
Pencils (for theory sheet time)
Small Paper or Plastic Keyboard

HEAR OLD MUSIC (12 minutes)
Hear last lesson's music. It is to be played aloud and as an ensemble. (Do NOT hear one student at a time! But you knew that, didn't you?) Hear a few of the Rhythm Tap pieces from Lesson 1 and some keyboard music from Lesson 2, also.

Now that the keyboard has been explored and rhythms have been learned, it is time to

INTRODUCE STAFF NOTES!

GO TO THEORY SHEET TIME (10 minutes) (Have pencils ready.)
Students take their Level 1-A books to theory time. Have the students turn to page 34 in their books.

TEACHER, SAY: (Holding up P.54 in this manual) ***Most of you have seen music written on the grand staff.*** (Point to the high staff.) ***Music written on the top staff is played with the RH. Everyone wiggle your RH.*** (Point to low staff.) ***Music written on the low staff is played with the LH. Everyone wiggle your LH.***

(Point to the G clef) ***This is called the G clef because it used to be a big letter "G". Another name for the G clef is the treble clef.*** (Point to the F clef.) ***This is called the F clef because it used to be a big letter "F". Another name for the F clef is the bass clef.***

(Students turn to Page 35.) ***There are lots of musical facts that we're going to quickly introduce. You won't remember most of them, but don't worry. We'll keep reviewing them as you progress through Level 1-A.***

Quickly go over the facts stated on Page 35 (students' book). ***Look now at page* 36.** ***I'll read the questions and we'll answer them together.*** Read and help the students quickly answer all the questions on P. 35. They may *circle* the correct answer instead of writing the answer. This saves valuable time.

(STUDENTS ARE STILL AT THEORY SHEET TIME)
Have students turn to Page 38 in their books.
TEACHER, SAY: Today is a great day! We are now going to learn to read staff notes. There are many Cs and Ds on your keyboard. But these two staff notes tell us to play a special C and D. Here's how we "read" the staff notes. The C note has a little line through it. It looks like a "Cat with whiskers". C is a Cat. See how the C note is in the big space below the staff? Draw three C notes. (Students draw three Cs in their books on P. 38.)

The D staff note looks like a little Dog crawling under a fence. The Dog bumps his head on the bottom line. Draw three Ds in your books. Be sure that the note "bumps" its head on the bottom line.

Note to Teacher: You can use P. 39 (in students' book) for questions at GAME TIME. Students can work P. 39 at home later.

IT'S GAME TIME (13 minutes)
Teacher, ask questions from P. 39 (students' books) plus use the *music* being taught today for questions such as these: (Hold up book so students can see the page you are discussing!)
. For a free throw for everyone, tell me what one note is played over and over in *See the C? Ans: C.*
. Luigi, which hand will play *See the C?* Here's a clue: It is NOT your LH. *Ans: RH.*
. Look at *Switch Engine,* Lemonish. What two keys will you play in this piece? *Ans: C and D.*
. Drexel, look at line 3. We see two noteheads on one stem. What two keys do we press down at the same time? *Ans: C and D.*
Teacher, ask the above question to every student in the group-- but one-at-a-time! That way you know they understand what to do with line 3 when they go to their keyboards.

Teacher turns to P. 43 in Students' Book. (Page 59 in this manual.)
. Everyone look at *Yukky Waltz.* For a free throw for everyone, how many times do you play C and D at the same time? *Ans. 8. (Every student takes a free throw, but one-at-a-time, of course.)*

Continue asking questions such as the above until you think all students understand and can identify staff notes C and D. Then, find the game's winner and announce it is time to---

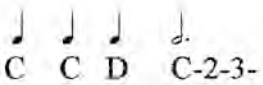
GO TO CENTRAL KEYBOARD (30 seconds)
TEACHER, SAY: (Teacher sits at demonstration keyboard as she explains the following.) ***When you go to your keyboards, be sure that you are sitting with your feet directly in front of the pedals. In front of your nose should be some black dog ears. This is where you will find the Middle C and D that we are going to play today. We will play today's music with our RHs.***

GO TO STUDENTS' KEYBOARDS (10 minutes)
Students should have no trouble with P. 40, *See the C.* Come back to it at the end if there is time.

Teaching *Switch Engine,* P. 41 (Student's book)
Teacher, quickly highlight the last note on Line 3 (it's a D!) The reason: most students miss that note for some weird reason! Have students try Line 3 on mute keyboards for 30 seconds. They raise their hands when Line 3 is ready to play with the group. (Always, if a student gets through before the others he/she may start at the beginning and play silently until the other students are ready to play aloud.) Play line 3 as a group and then play the entire piece aloud as an ensemble. Have the students "say" aloud the letter names of the notes as they play aloud.

Teaching *Kimmie's Tune,* P. 42 (Student's book)

This piece should give your students little to no trouble. Start at the beginning and play it aloud as an ensemble. Have the students say the notes' letter names as they play them.
Count like this:



Teaching *Yukky Waltz,* P. 43 (Student's book)

Have students turn their keyboards' volumes down to "mute" and try Line 3 by themselves. They are to play Line 3 through three times. They raise their hands when Line 3 is ready to play with the group. You can go quickly from piano to piano and watch each student if you like. When all are ready, count your students in and play only Line 3. Then start at the beginning, and have students say notes' letter names aloud as all play in unison. Count like this: C D D C/D-2-3 , etc.

If there is time left, go back and play *See the C?(*on P. 40) in unison.

IT'S TIME TO GO! Students use highlighters or pastel watercolor markers to check the music on **page ix** that they are to practice for next lesson. Of course, today's music is to be practiced plus some of the music that you select from previous lessons. You know to review, review, review? Of course you do!

GROUP GRADES

Starting next lesson, you may begin giving GROUP GRADES. That means that the entire class is graded as to how well they play a composition as a group. (Keep your group grades as high as possible. This will really encourage your students--some of whom defeat easily.) If the entire class plays a composition in a passable manner, have each student write "100" at the top of their own composition. If the piece needs more work, say: "You can take an 80 (or 90, or whatever!) as a group grade, or we can not grade it this week and try again next week for a 100." Most of the time, the majority of students want to try the composition again next week and see if they can make a 100 on it. Yea for them!

Have each student record the group grade with a pastel water color marker or pencil on the top of the composition's page in their own book. If they want to also record the group grade at the front of the book (under index) they may do that at home. This saves you precious time.

A composition may have several group grades if your students play it many times in upcoming lessons. Students like to play old favorites often. And reviewing old music makes your students stronger and stronger at note-reading and rhythm playing. Plus, playing music one knows well is fun!

LEVEL 1-A (c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

Fun Facts About MUSIC©



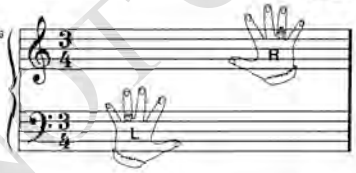
Now that you have learned the KEYS on the KEYBOARD, it is time to learn to read STAFF NOTES!

But, before you do, here are some FUN FACTS about music!

1. PIANO MUSIC is written on TWO STAFFS called THE GRAND STAFF!

The RIGHT HAND plays the notes in the HIGH STAFF:

The LEFT HAND plays the notes in the LOW STAFF:



- This, * 𝄞 , * is the G-Clef sign because it was originally a BIG LETTER G that looked like this: Other names for the G-Clef are the TREBLE CLEF and the HIGH CLEF.

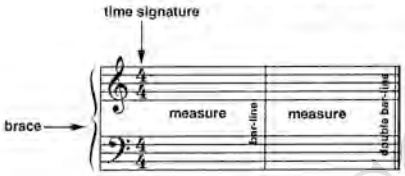
- This, * 𝄢 , * is the F-Clef sign because it was originally a BIG LETTER F that looked like this: Other names for the F-Clef are the BASS CLEF and the LOW CLEF.

34

LEVEL 1-A (c) MAYRON COLE

Fun Facts About MUSIC

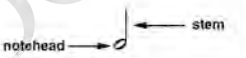
THE GRAND STAFF





- Each staff has five lines and four spaces.
- The high staff and the low staff are joined together with a brace.
- The joined staffs are named the GRAND STAFF. Pianists play music written on the GRAND STAFF.
- BAR-LINES (BAR LINES) divide the staff into MEASURES.
- A DOUBLE BAR-LINE means THE END of the piece.
- The NUMBERS that you see on the GRAND STAFF above are called the TIME SIGNATURES.

2. FUN FACTS ABOUT NOTES!



- All of the notes in music are either LINE NOTES or SPACE NOTES.



TEACHING SUGGESTION

Teachers -
Make "flash cards" with these FUN FACTS written on them - one fact per card. Ask these FUN FACTS in GAME TIME. FUN FACTS are great for MUSIC TRIVIA questions, too!

35

LEVEL 1-A (c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

FUN FACTS ABOUT MUSIC©

Question Sheet



1. Piano music is written on two staffs called the _____ staff. (happy or grand?)
2. The _____ hand plays the high staff notes (G-Clef S (right or left?)
3. The _____ hand plays the low staff notes (F-Clef Staff). (right or left?)
4. This, 𝄞 , is the _____-clef because it was originally a (G or F?) BIG LETTER _____. Other names for this clef are (G or F?) TREBLE CLEF and HIGH CLEF.
5. This, 𝄢 , is the _____-clef because it was originally a (G or F?) BIG LETTER _____. Other names for this clef are (G or F?) BASS CLEF and LOW CLEF.
6. Each staff has _____ lines and _____ spaces. (4 or 5?) (4 or 5?)
7. The staff is divided into measures by _____. (clefs or bar-lines?)
8. All of the notes are either LINE NOTES or SPACE NOTES. _____ (yes or no?)
9. The DOUBLE BAR-LINE means the end of the piece. _____ (yes or no?)

36

DO NOT COPY DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

MIDDLE C AND D! ©



1. When sitting at the piano, ALWAYS SIT WITH YOUR FEET DIRECTLY IN FRONT OF THE PEDALS! In front of your nose should be a pair of BLACK TWO's. Do you see them? To the LEFT of these BLACK TWO's is **MIDDLE C**!

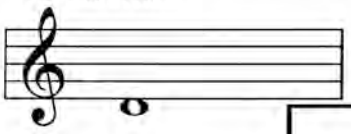
2. **MIDDLE C** is a LINE NOTE, but it FLOATS between the two staffs. Its LINE is very tiny.

   MIDDLE C has WHISKERS LIKE A CAT!
   Draw three **MIDDLE C**'s below:



D also FLOATS between the two staffs. **D** looks like a LITTLE DOG crawling UNDER THE FENCE. (The dog's head BUMPS the bottom of the staff!)
Draw three **D**'s below:





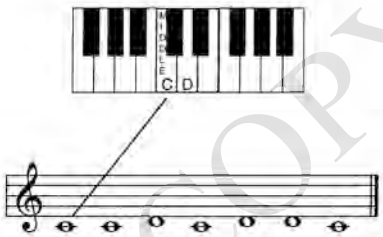
38

LEVEL 1-A

(c) MAYRON COLE

3. Write the letter names below the following notes. Next, draw a line from each note to its key on the keyboard:





LETTER NAME: C _____.

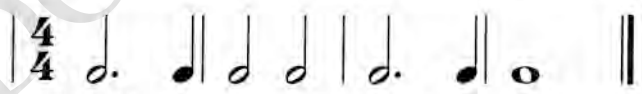
Now, play the above notes on the keyboard for your teacher. Sit with your nose in front of **MIDDLE C**! Count to "4" on each note, please.
How well did you do? _____

4. In SWITCH ENGINE and YUKKY WALTZ, there are TWO NOTEHEADS with **ONE STEM** - like this:



This tells you to strike both notes at the SAME TIME!

5. Write the counts under the following notes (A quarter note equals one beat.):

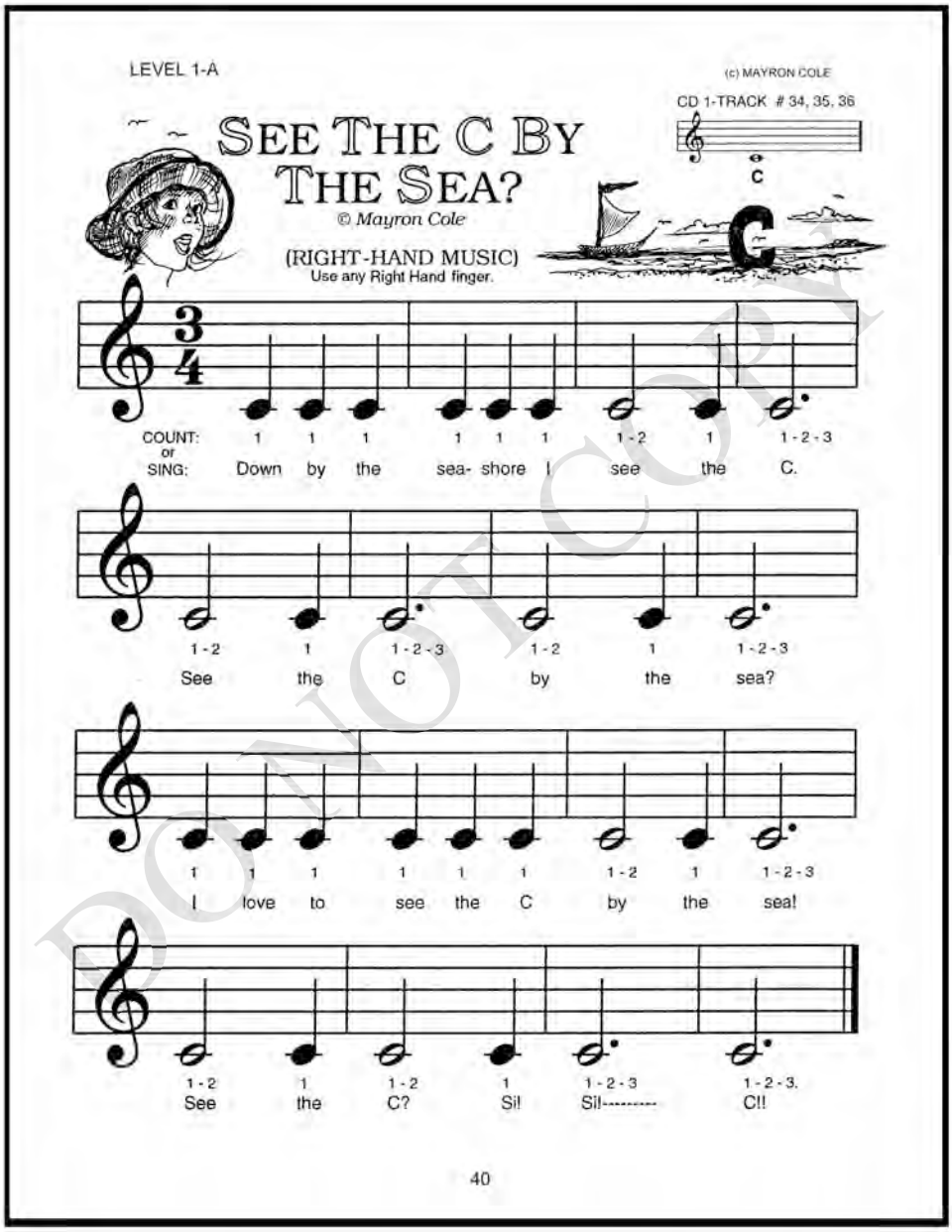


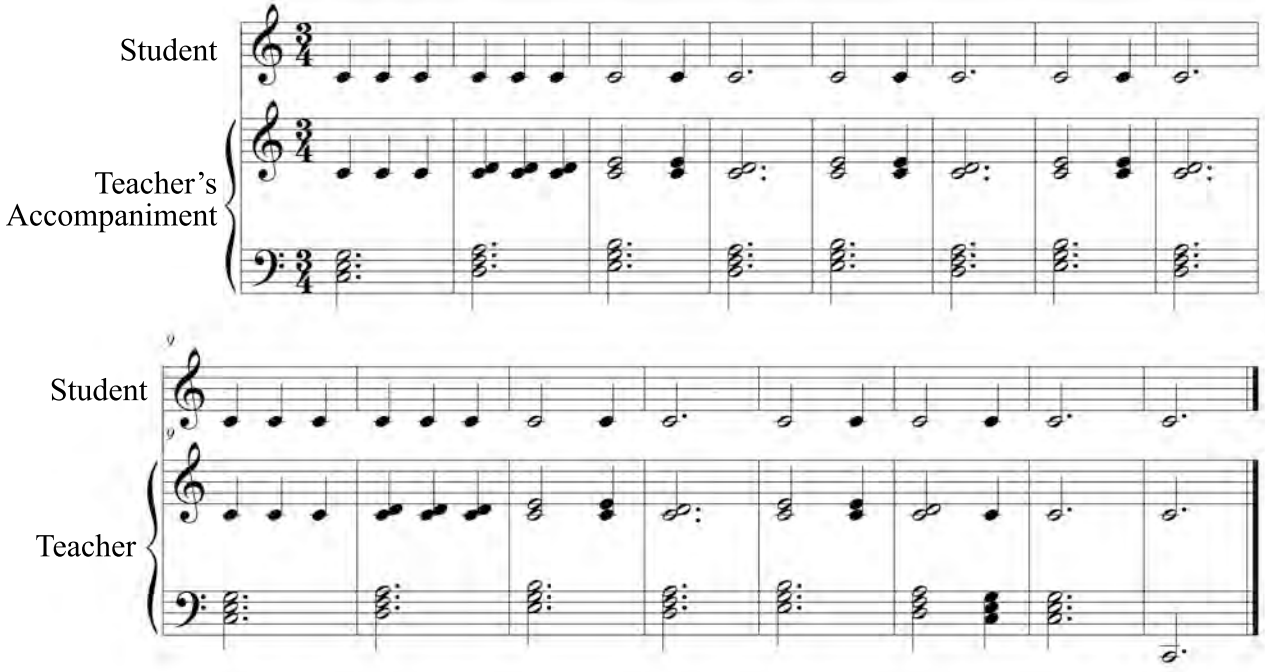
COUNTS: 1 - 2 - 3 _____

6. Tap and count the above rhythm pattern on any C key. Use any right-hand finger! Next, play the rhythm pattern on any C key using any left-hand finger!

39

DO NOT COPY


LEVEL 1-A
(c) MAYRON COLE
CD 1-TRACK # 34, 35, 36
SEE THE C BY THE SEA?
© Mayron Cole
(RIGHT-HAND MUSIC)
Use any Right Hand finger.
C
COUNT: 1 1 1 1 1 1 1-2 1 1-2-3
or
SING: Down by the sea- shore I see the C.
1-2 1 1-2-3 1-2 1 1-2-3
See the C by the sea?
1 1 1 1 1 1 1-2 1 1-2-3
I love to see the C by the sea!
1-2 1 1-2 1 1-2-3 1-2-3.
See the C? Si! Si!--------- C!!
40


Student
Teacher's Accompaniment
Student
Teacher

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 37, 38, 39

C D

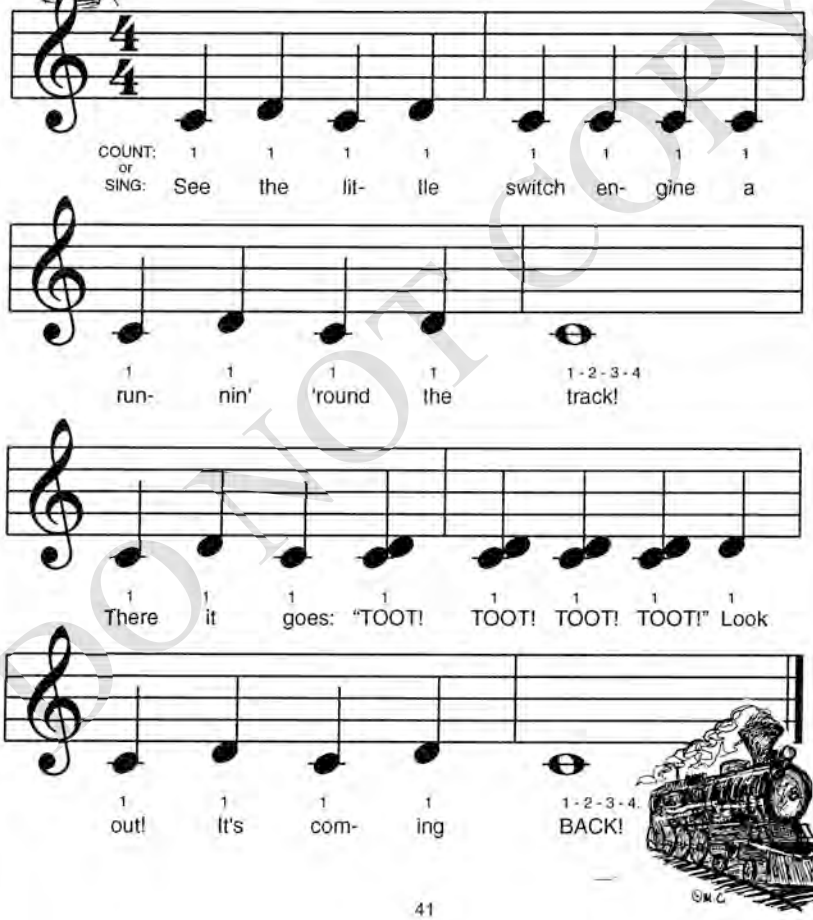
SWITCH ENGINE

© Mayron Cole

(RIGHT-HAND MUSIC)

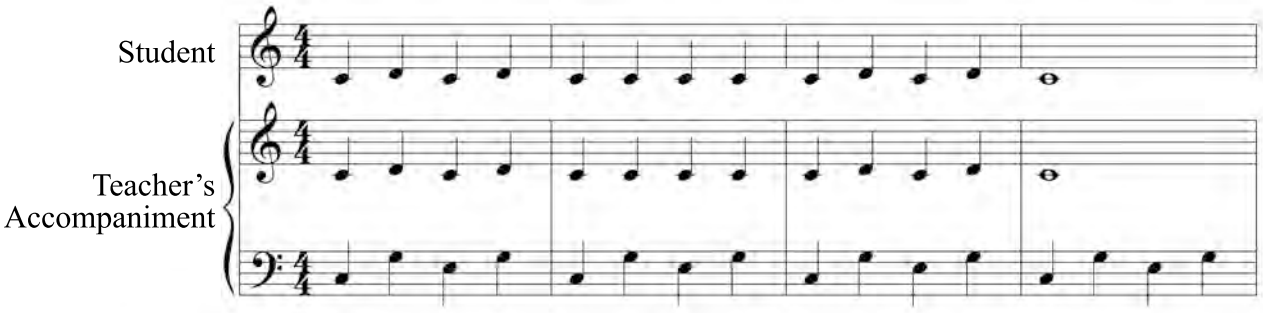
Use any 2 successive R.H. fingers.

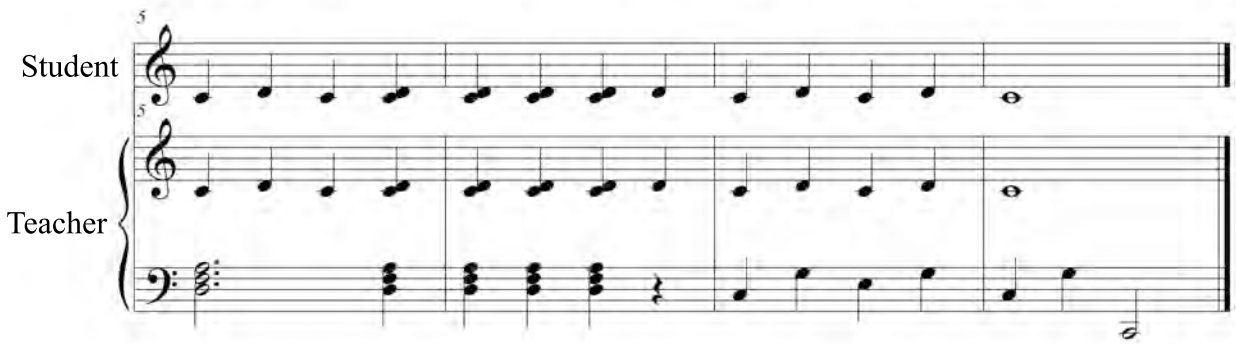




41

DO NOT COPY





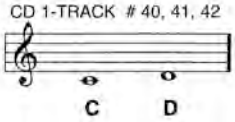
LEVEL 1-A

(c) MAYRON COLE



KIMMIE'S TUNE

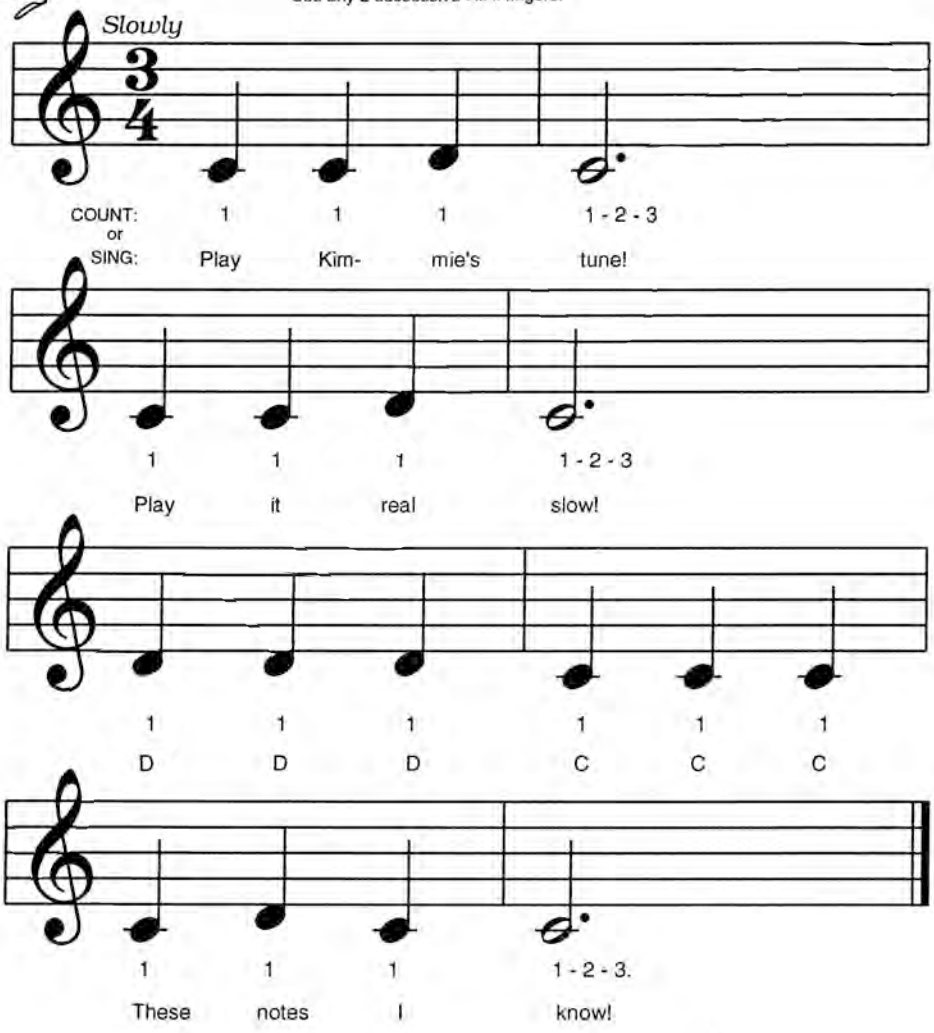
CD 1-TRACK # 40, 41, 42



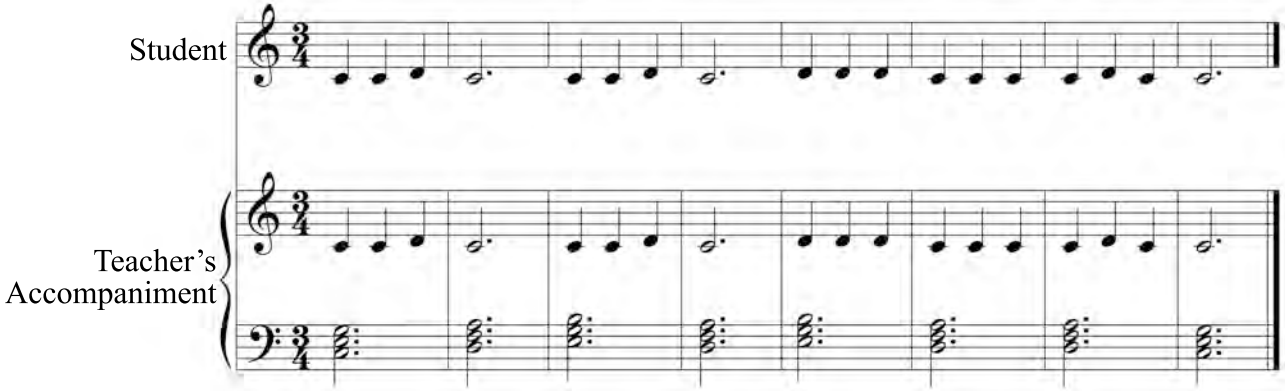
© Mayron Cole

(RIGHT-HAND MUSIC)

Use any 2 successive R.H. fingers.



42



LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 43, 44, 45



YUKKY WALTZ!

© Mayron Cole

(RIGHT-HAND MUSIC)

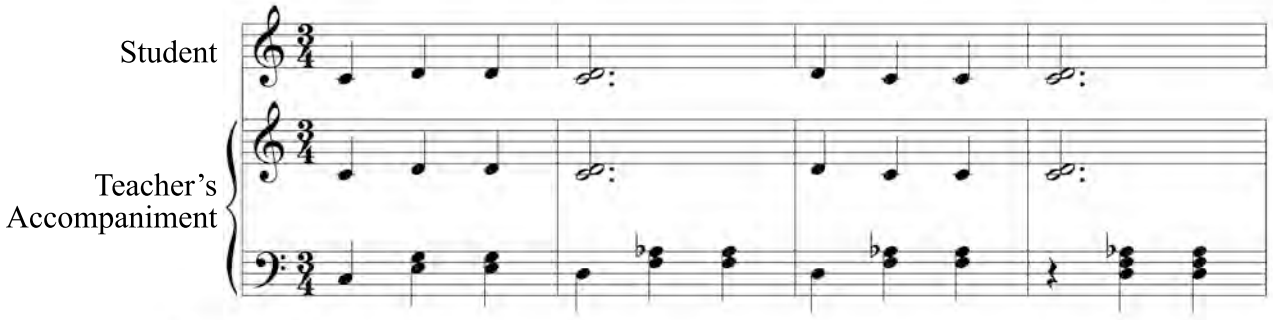
Use any 2 successive R.H. fingers.

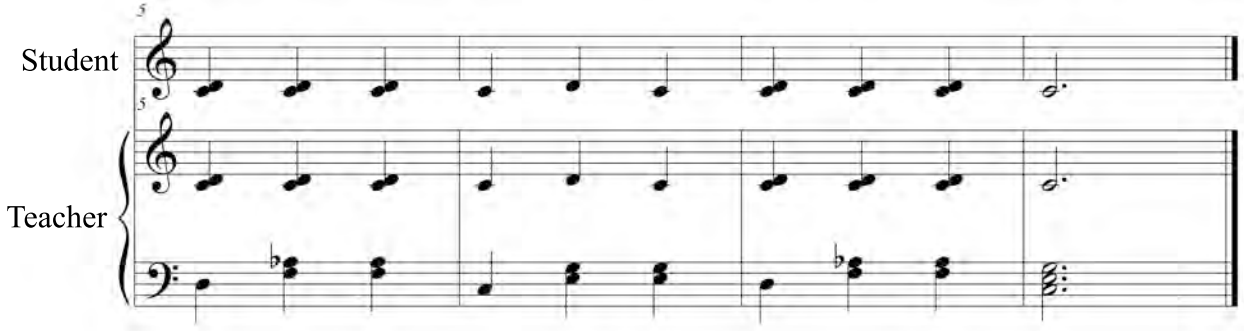
Play this piece two times every day until your next lesson.

KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

43

DO NOT COPY





The 4-B-4 ("Four Before")

The 4-B-4 means the four compositions learned before the current lesson. Assigning the 4-B-4 to be practiced each week is a great way to keep your students constantly reviewing old concepts. It's a lot like "typing drills". If students play the same compositions over and over in review soon they will begin to automatically play the correct keys when they sightread. Constant reviewing pays off! (Plus, it's fun to play "old" music that one really knows!)

LEVEL 1-A LESSON 5 - Student Book Pages 45 - 50 45 MINUTES

		Student's Book	CD1 Track #	Accompaniment
MUSIC:	Indian Drums	46	46 47 48	65
	Broken Clock	48	49 50 51	69

LESSON CONCEPTS: Reading Two Staffs; Middle C,D
Fermata; Damper Pedal Sign
Both Hands Playing Simultaneously

SUPPLIES: Theory Game Mat
Pencils
Paper or Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers
Drum (optional)

LET'S BEGIN
When the students arrive, quickly hand-out pages 45 through 50. Students place these pages in their 3-ringed method binder.

WARM-UP TIME (5 mintes)
Play the 4-B-4! Have the students turn in their books to any keyboard music that you need to hear (from lessons 1, 2, and 3.) *Don't take much time with this! We've got lots to do today.* Play the keyboard music ALOUD and in ensemble. The students are given a " group grade" for being able to play with the other students. Being able to play the piano with other musicians is an important part of your students' training. Ensemble playing also saves you precious time! If the entire class can play the keyboard music with correct rhythm, keys, accidentals, etc., give the entire class a 100. (Each student writes his/her own grade at the top of his music page. As music is reviewed often, students may have several grades at the top of a single composition.) If the music is not played well, as a group, the piece must be repeated at the next lesson.

PLAY LAST LESSON'S MUSIC (8 minutes)
Have the students play each of the pieces from last lesson as an ensemble as you play the teacher's accompaniments. Again, give the class a group grade. If any of the compositions from the previous lesson were not played well (even by one student!) the piece must be played again next lesson. **These easy compositions are really keyboard "drills" and should be played many times at forthcoming lessons.**

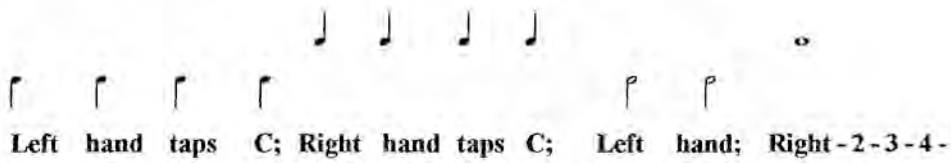
GROUP GRADES
To save you precious time, each student should record his/her own grade at the top of each composition. **AT HOME**, students may record their class grades on the grade sheet provided at the front of each LEVEL book. Since this is a piano class, you will be giving mostly "group grades". This tends to encourage all the students to work and get their weekly lesson prepared.

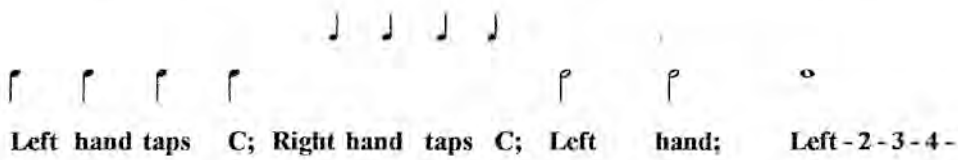
GO TO GROUP TIME (8 minutes)
Take the drum to group time. Place a yellow Avery dot (or gold star) on each student's LEFT HAND. Highlight every LH Middle C note on your sample page of INDIAN DRUMS on Page 65. Every time you point to the yellow LH Middle C your students will change to their LHs that have the yellow dots. Yea!

You explain the following:
Middle C is a floater note. It floats in the wide space between the two staffs. When Middle C floats UP close to the HIGH STAFF, the right hand plays Middle C. When Middle C floats DOWN close to the LOW STAFF, the left hand plays Middle C.

Sit drum in center of circle. Point to the first measure of INDIAN DRUMS as students tap yellow Middle C rhythm with their "yellow dot" left hands. Then, point to the second measure of INDIAN DRUMS as students tap rhythm with their RHs. Continue slowly working your way through INDIAN DRUMS as the students tap the rhythms and correctly change hands.

LET'S SING A LITTLE TAPPING SONG WITH INDIAN DRUMS: (on a C monotone)
(As students tap drum or floor while changing hands correctly)





LET'S PLAY A THEORY GAME (10 minutes)
Watch the time, teacher. Don't spend too long at game time!
Always analyze the music with theory questions. This helps your students better understand the compositions that they will be playing later at their keyboards.

Ask questions such as these:
. Everyone, for a free throw, look at INDIAN DRUMS (Page 65 in this book). As I point to the different Cs, raise the hand that will play them. (Having the students raise their correct hands is easier then saying "left" or "right". Most students (and many adults!) get left and right confused.

Turn to BROKEN CLOCK (Page 68 in this book.)
Teacher, say: Your eyes start at M. 1 of BROKEN CLOCK. For a free throw for everyone, answer this question as I show you how to track with your eyes: Say the names of the notes with me.

. Oracle, look at measure 5. Say the notes as I trace them with my finger.
. Suiza, look at measure 9. What is the note the RH is playing. Ans: D
What is the note the LH is playing? Ans: C.
. Everyone, with both hands tap measure 9. (This is for a free throw.) You want to see that students are tapping the floor/table with two hands (some students wrongly play these notes with only one hand.)

. Luisha, what does the little rainbow with a dot mean? Ans: Hold a little longer.
. For a free throw, does anyone remember the rainbow's real name? Ans: Fermata
. Look at measure 9. This is something new--a pedal mark. It means to push the right pedal with your right foot (keep your heel on the floor!). I'll show you how to do it when we go to our keyboards.

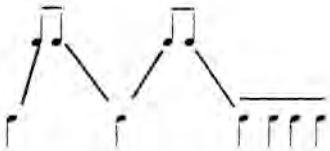
FIND THE GAME'S WINNER
LET'S GO TO A CENTRAL KEYBOARD (2 minutes)
Teacher, turn to page 68 to demonstrate the last measure of *BROKEN CLOCK.*
Students, in measure 9, we'll play both hands at the same time--like this. **Teacher demonstrates this concept.**
Teacher demonstrates how to pedal in M. 9. *Teacher, say: The pedal mark tells me to push the right pedal with my right foot. I keep my heel on the floor* (show students). *And, I keep the pedal down for the entire measure. I "hold a little longer" on the last notes. Then I raise the pedal and my fingers--slowly--at the same time. My hands go back into my lap which means the composition is over.*

INDIAN DRUMS demonstration: Teacher shows students that Middle C is the *same key* for both hands. They will be changing hands--not changing keys.

STUDENTS GO TO THEIR OWN KEYBOARDS (10 minutes)
Students should still have a yellow dot or star on their LHs.
Teacher, say: Turn your keyboards on mute and try playing page 49 (2nd page of *Broken Clock*). *I'll come around and watch each of you.*

Yes, now you are teaching some individual private lessons--but that's permissable occasionally. You just don't want to teach this way all the time.

Teacher, with your yellow highlighter, draw a line from the C up to the Ds, back down to the C and up to the Ds, etc. showing the student's eyes how to track. Then yellow highlight all LH Middle Cs. Like this:



After all students are secure playing on a mute keyboard page 49, have them turn up their keyboards' volumes. Play page 49 aloud as a group. Yes, there will be rough spots, but this is only the first time to try it aloud. Next, have students start on page 48 (1st page of *Broken Clock*) and play the entire piece.

Finally, play *INDIAN DRUMS* aloud as a group. This composition is easy and fun. You add the teacher's accompaniment.

IT'S TIME TO GO!

With a colored pastel marker, students check the compositions you want them to practice for next lesson. They may use page ix at the beginning of their Level 1-A books.

Be sure students mark their daily practice on the little chart on every composition. Bye!

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

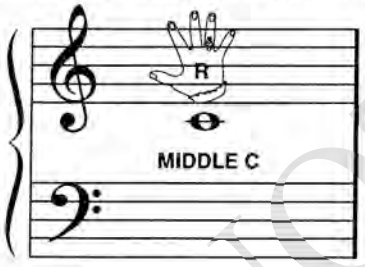
FUN SHEET

INDIAN DRUMS©

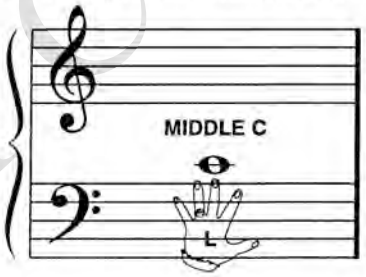


1. MIDDLE C is a FLOATER NOTE!
It FLOATS in the wide space between the two staffs!
The 2 staffs are sometimes called 2 "staves."

When MIDDLE C floats up close to the HIGH STAFF, the RIGHT HAND PLAYS IT!

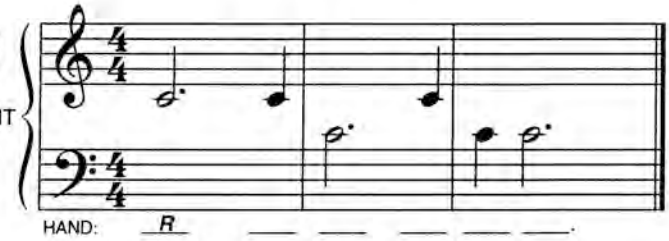


When MIDDLE C floats down close to the LOW STAFF, the LEFT HAND PLAYS IT!



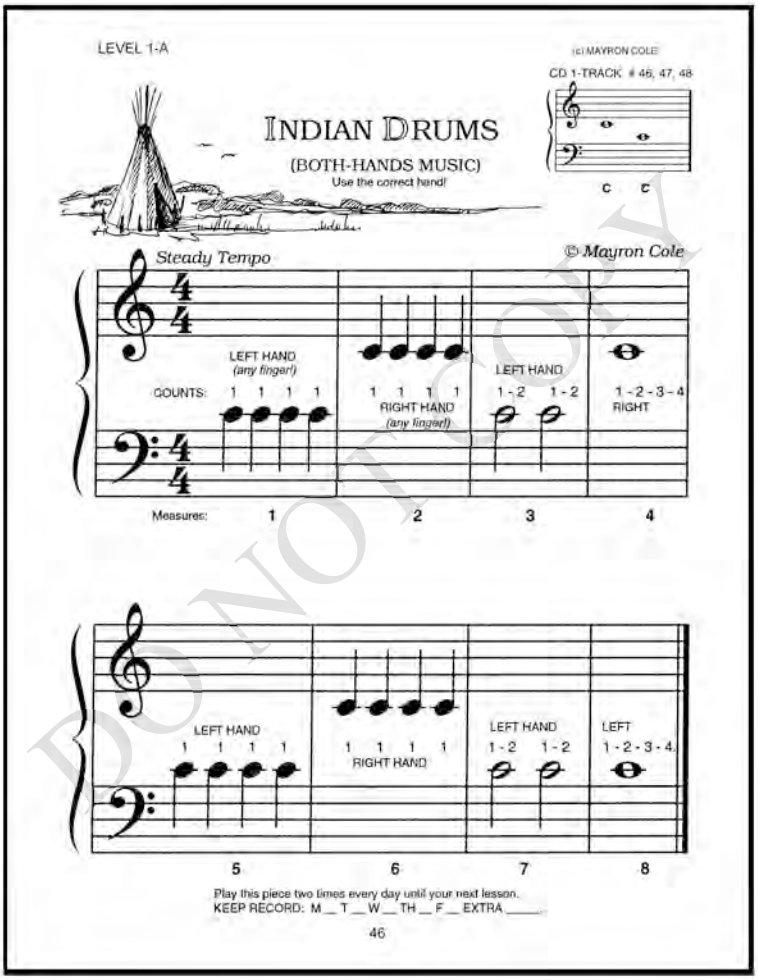
CHANGING HANDS!

2. Look at these MIDDLE C's. Write an "L" if the LEFT HAND plays it; write an "R" if the RIGHT HAND plays the key. Strike the key with any finger of the correct hand.

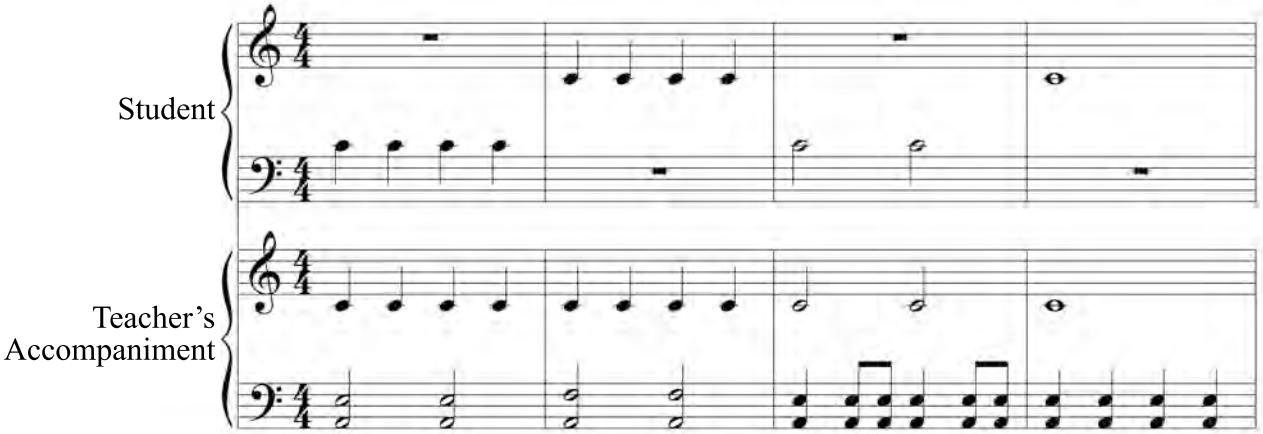


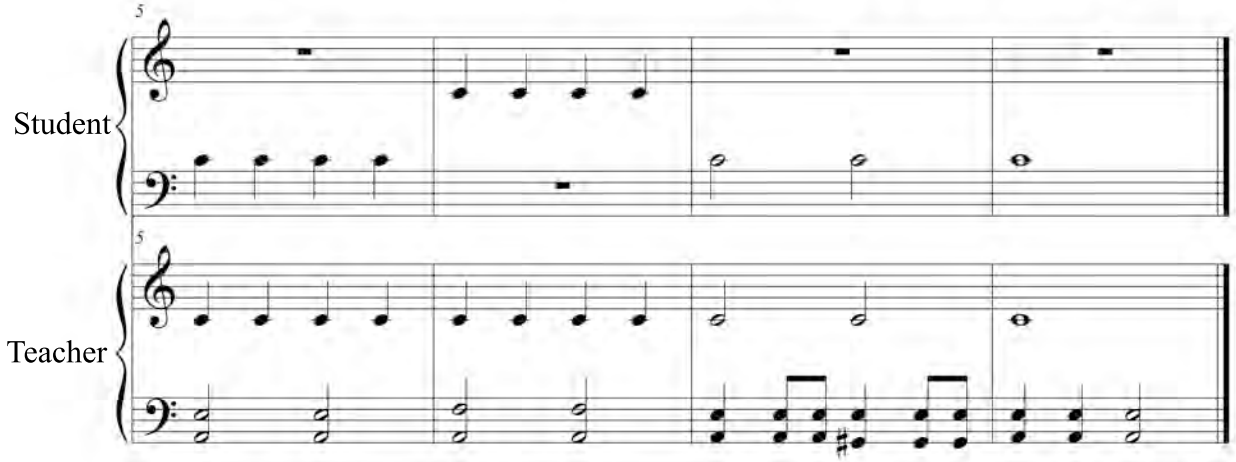
DO NOT COPY

45


LEVEL 1-A
(c) MAYRON COLE
CD 1-TRACK # 46, 47, 48
INDIAN DRUMS
(BOTH-HANDS MUSIC)
Use the correct hand!
C C
Steady Tempo
© Mayron Cole
LEFT HAND
(any finger!)
COUNTS: 1 1 1 1
1 1 1 1
RIGHT HAND
(any finger!)
LEFT HAND
1-2 1-2
1-2-3-4
RIGHT
Measures: 1 2 3 4
LEFT HAND
1 1 1 1
1 1 1 1
RIGHT HAND
LEFT HAND
1-2 1-2
LEFT
1-2-3-4
5 6 7 8
Play this piece two times every day until your next lesson.
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA____
46

DO NOT COPY


Student
Teacher's Accompaniment


5
Student
5
Teacher

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

THE BROKEN CLOCK©

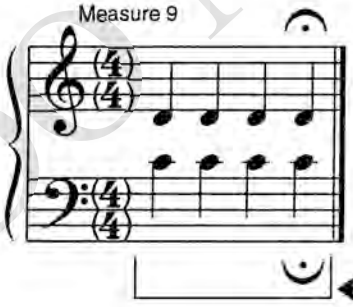


1. When seated at the piano, be sure that your nose is always in front of Middle C. _____ (yes or no?)

2. There are two FERMATAS in THE BROKEN CLOCK. Fermatas look like " 𝄐 " or " 𝄒 ." FERMATAS mean that you must HOLD THE KEY DOWN A LITTLE LONGER. Draw three FERMATAS: 𝄐 _____ _____ _____

3. When notes are written directly above or below each other they are played at exactly the same time. Look at this measure from THE BROKEN CLOCK. What two notes play at the same time? _____ & _____

Measure 9



4. Which hand plays C? _____ (right or left?)

   Which hand plays D? _____ (right or left?)

   When you go to the keyboard, play these notes for your teacher. Can you strike C & D AT THE SAME TIME? _____ (yes or no?) Use any finger, but be sure that you use the CORRECT HAND!

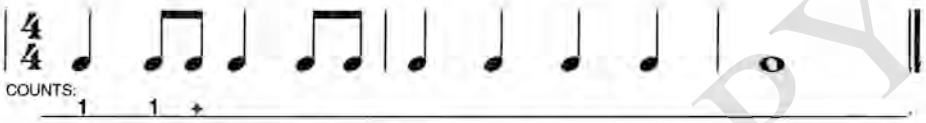
WHAT IS THIS MYSTERIOUS "HALF A BOX"? Turn to ITEM # 7 on page 50 for the answer!

47

DO NOT COPY

LEVEL 1-A (c) MAYRON COLE

5. There are many TWO-EIGHTHS in THE BROKEN CLOCK. Write the counts below these notes. Then, with your teacher, TAP and COUNT the notes aloud on a C, E, or G key (any octave):





6. Play the above rhythm pattern using BOTH HANDS at the SAME TIME! Play C with one hand and E with the other hand. Play any octave that you like.

7. There is a PEDAL MARK," ⌊_____⌋ ," in THE BROKEN CLOCK. The PEDAL MARK tells you to push the RIGHT PEDAL with your RIGHT FOOT. (Keep your HEEL on the floor!) Circle the PEDAL MARK at the end of THE BROKEN CLOCK on page 49.

DO YOU KNOW?

Place the correct number from the second column on the blank beside its corresponding symbol in the first column.

A. _____ 1. DOUBLE BAR-LINE: Means, "THE END."

B.  _____ 2. FERMATA: Means, "Hold the key down a little longer."

C.  _____ 3. G-Clef or TREBLE CLEF or HIGH CLEF.

D.  _____ 4. F-Clef or BASS CLEF or LOW CLEF.

50

DO NOT COPY

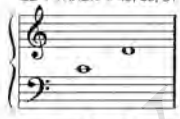
LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 49, 50, 51

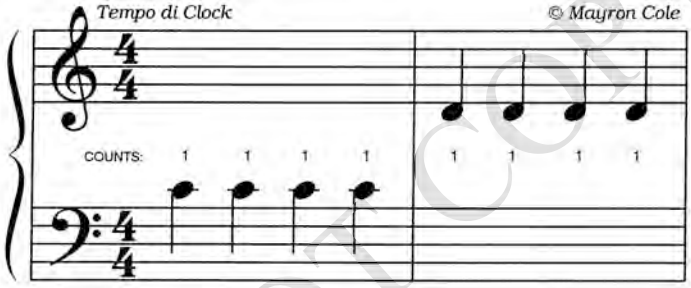
THE BROKEN CLOCK

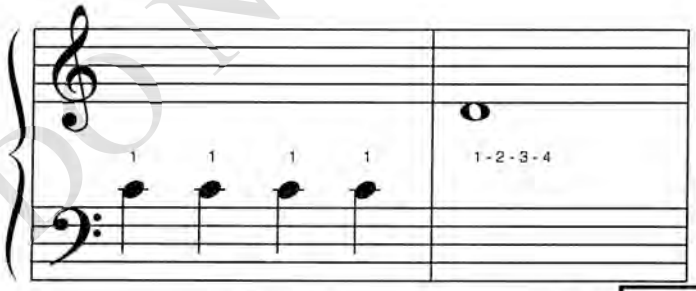
(BOTH-HANDS MUSIC)



C D

Tempo di Clock *© Mayron Cole*





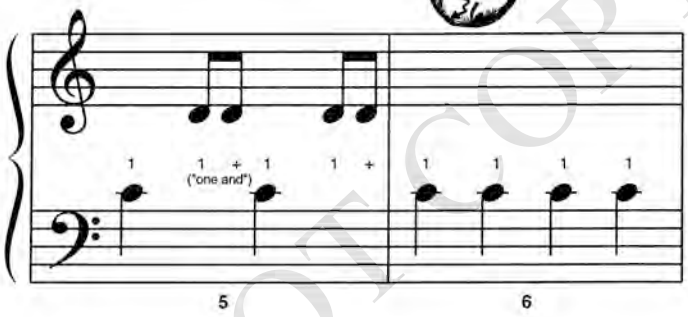
48

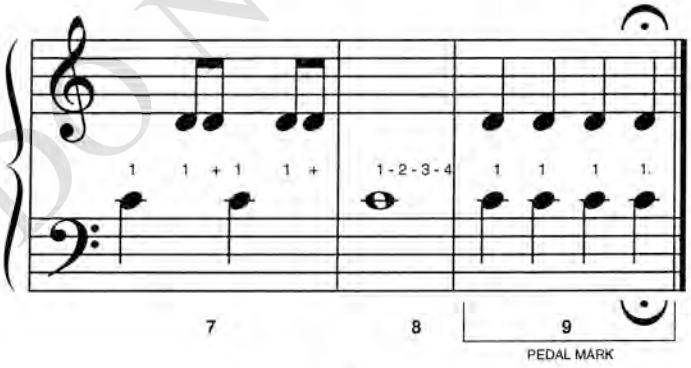
LEVEL 1-A

(c) MAYRON COLE



Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____



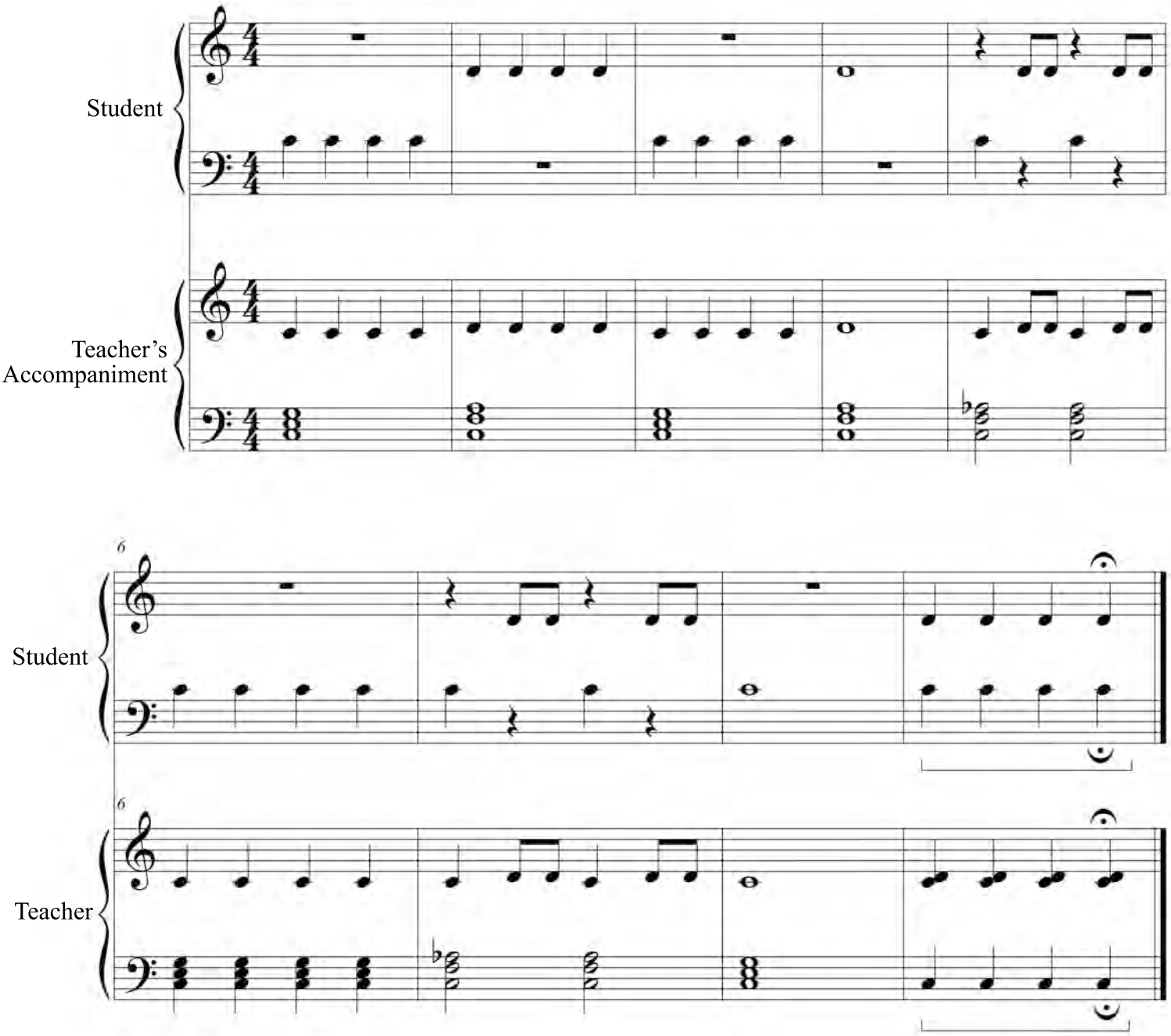


49

DO NOT COPY

(c) 2012 Mayron Cole

The Broken Clock



LESSON 6 is written for young beginners. If your students are older, you may combine LESSON 6 with LESSON 7.

NOTES

LEVEL 1-A LESSON 6 - Student Book Pages 51 - 56 45 MINUTES

		Student's Book	CD1 Track #	Accompaniment
MUSIC:	Spring Fever	53	52 53 54	75
	Four O'Clock	56	55 56 57	77

LESSON CONCEPTS: Staff Notes Middle C,D,E; Tone Cluster

SUPPLIES:
Theory Game Mat
Pencils
Paper or Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers

LET'S BEGIN (1 minute) Give students pages 51-56. Students place the pages in their method binders.

THEORY WORKSHEET TIME (5 minutes)

We didn't have time to do the worksheets for LESSON 5 so we'll do them now. You can always do "left over" theory sheets the following lesson!) Pass out pencils to students. Students put their binders or spiral music books in their laps or on the piano bench. Reason: Pressing against plastic or weak keyboard music racks will break the racks. Also, eraser filings will get in your keyboards if students work theory sheets with books on music racks. You read aloud the questions. To help your students quickly answer questions, allow them to *circle* the correct answers instead of *writing* the correct answers.

GO TO KEYBOARDS (12 minutes)

Hear last lesson's music plus the 4-B-4.
Students play their music aloud as an ensemble for a group grade. You play the teacher's accompaniment on your keyboard. Or, use your CD or midi disks with orchestrated accompaniments. **Select only one or two of the 4-B-4 to hear. It's always your choice!**

GO TO GAME TIME (13 minutes)

Ask questions from today's theory sheets and music. Introduce the new staff note E. Explain the tone cluster on M. 9 of *Four O'Clock in the Morning*. **Explain that we know to play all three notes at one time because the three notes share a common stem.** Point to notes in the music and ask questions. Point to a measure of music and allow students to place their fingers on the paper keyboards that the notes indicate.

Make At-Home Practicing More Enjoyable for Your Students with Orchestrated Accompaniments on CD or USB Flash Drive!

Order online at www.MCpiano.com

In other words, drill your students thoroughly at game time until you are sure that all are secure with the new concepts. And be sure that you review, review, review old concepts. This is the secret to successful piano teaching.

Student pages 52 and 54 are "at home" fun. Don't do them in class today.

STUDENTS GO TO KEYBOARDS (15 minutes)
Students turn to page 53 in their books *(SPRING FEVER)*.

Remind students to "float their hands" above their keyboards and gently curve their fingers down to the keys as they play. They will do this for a few moments--and then slowly drop their wrists. But we can keep reminding them of correct hand position. Sooner or later it will become natural for them.

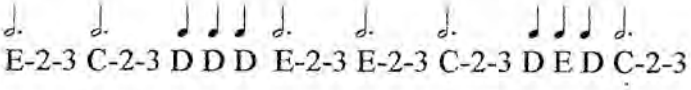
Students turn their keyboard volumes to **MUTE** as they practice the first line only of *SPRING FEVER*. You quickly go from keyboard to keyboard checking that students are actually depressing the correct keys. After you observe a mute rendition of line 1 by each student, allow that student to finish practicing the entire piece. If a student finishes this exercise early and has nothing to do, she is to turn to *FOUR O'CLOCK IN THE MORNING* and begin practicing on it. (Keyboards are still mute.)

IT'S TIME TO PLAY ALOUD!
Students turn their keyboards' volumes to aloud playing.
Start at the beinning of *SPRING FEVER* as all play aloud in ensemble. Always remember to "count-in" your students so that the ensemble playing starts at the same moment in time. Say:

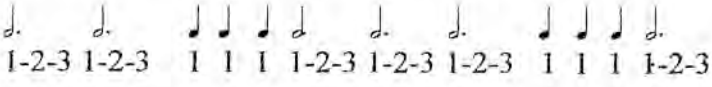


Or, make-up your own count-in. But keep a steady beat so that your students can feel the meter of the pulse.

(1) The first time through *SPRING FEVER*, say the letter name of the note with the counts added. Like this:



(2) The second time through, say only the counts! Like this:



The reason: There are students who will NOT learn to read their music but will stare at their hands and depress whatever keys the teacher calls out (as in Example (1) above). They can do this lesson after lesson until one day you realize that the student has learned no notes!

(3) To insure that all students have learned staff notes C,D,E, allow each student to play a line of music by himself/herself as you quietly play the teacher's accompaniment. This is a good "note reading" test.

IT'S TIME TO WORK ON *FOUR O'CLOCK IN THE MORNING!*

The only challenging measure in this composition is the last measure.

Ask the students:

. What three keys will you press down at the same time? Ans: C,D,E.

. What pedal will you push down? Ans: The right pedal (or damper pedal).

. What does the fermata tell us? Ans: Hold a little longer.

Teacher, say: Let's try this measure, but one-at-a-time. Who'd like to try it first?

Allow each student to play this measure for the group. If a student is shy, she may play the measurse aloud with another student.

Teacher, say: Let's try the last measure in ensemble. 1-2-3-4, Ready, Let's Play Great!

If time allows, students will now play the entire composition aloud with you. If you've run out of time, students are to practice this composition at home. (They already know all the notes so they should have no trouble working through it.)

IT'S TIME TO GO!

Students turn to page ix in their manuals and check the compositions that you want them to practice for next lesson. Be sure to check the 4-B-4!

You've done a great job! Hooray for you! Hooray for group piano classes! Hooray for your students who are learning to read staff notes and count rhythms correctly!

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

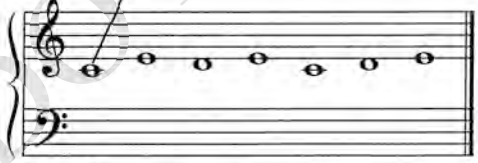
INTRODUCING E!©



1. The FIRST LINE in the HIGH STAFF is E!



2. Write the letter name of these notes on the blanks below. Then, draw a line from each note to its key on the keyboard above.



LETTER NAME: C ___ ___ ___ ___ ___ ___

3. When you go to the keyboard, play these notes for your teacher. Sit with your nose in front of MIDDLE _____. (D or C?)

Count to "4
note, pleas

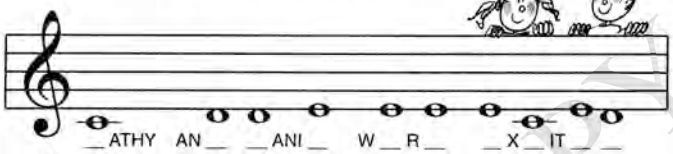
51

LEVEL 1-A

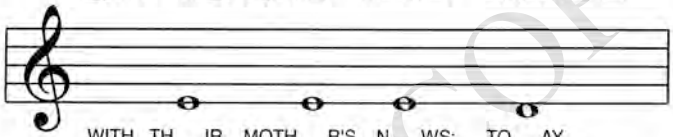
(c) MAYRON COLE

WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS BELOW TO SOLVE THE **MYSTERY MESSAGE**©.

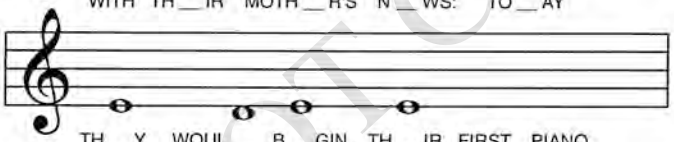




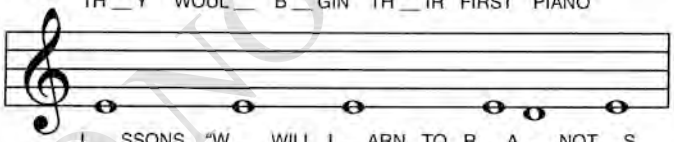
__ATHY AN__ __ANI__ W__R__ __X__IT__



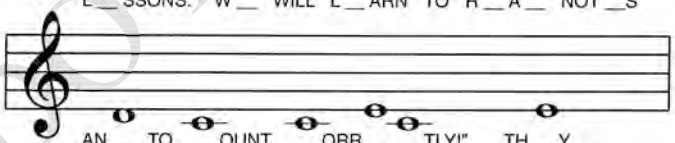
WITH TH__IR MOTH__R'S N__WS: TO__AY



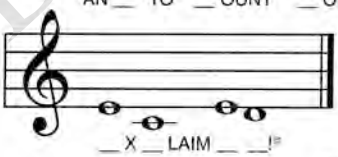
TH__Y WOUL__ B__GIN TH__IR FIRST PIANO



L__SSONS. "W__ WILL L__ARN TO R__A__ NOT__S



AN__ TO __OUNT __ORR__ __TLY!" TH__Y



__X__LAIM__ __!

MUSICIANS' HONOR: Students, always look at the NOTE and not at the WORD to decide the note's name! This is using MUSICIANS' HONOR to learn the names of the notes! Reading the "word" teaches you NOTHING! Reading the "notes" teaches you how to read MUSIC!

52

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 52, 53, 54

C D E



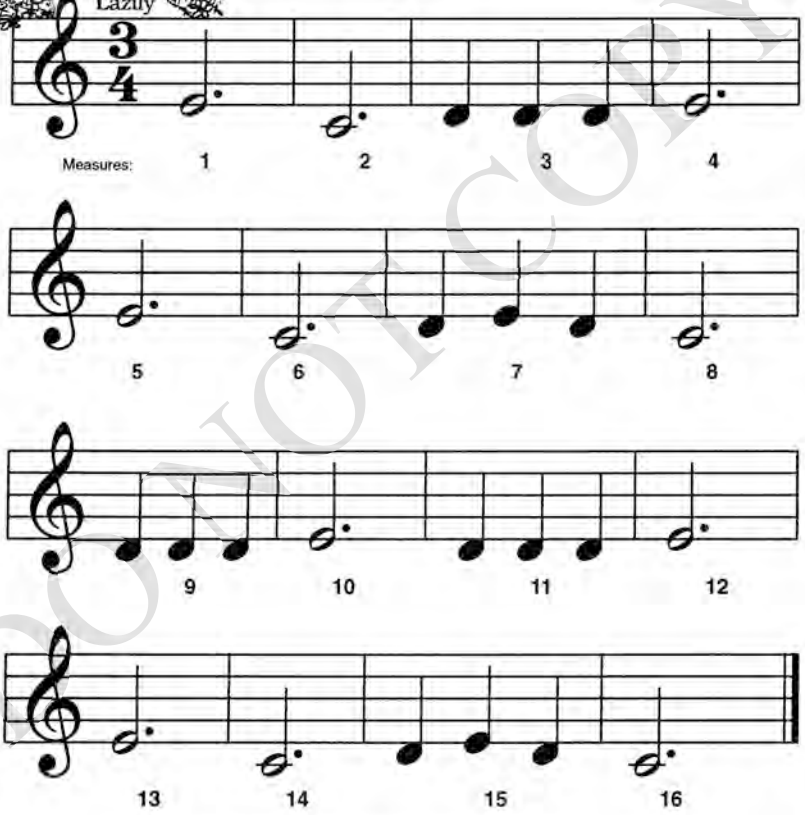
SPRING FEVER!

© Mayron Cole

(RIGHT-HAND MUSIC)

Use any 3 successive R.H. fingers.

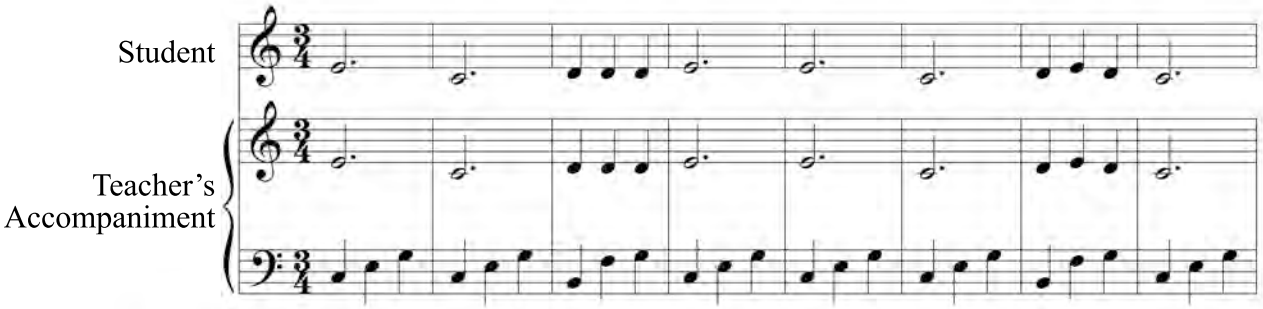
Lazily

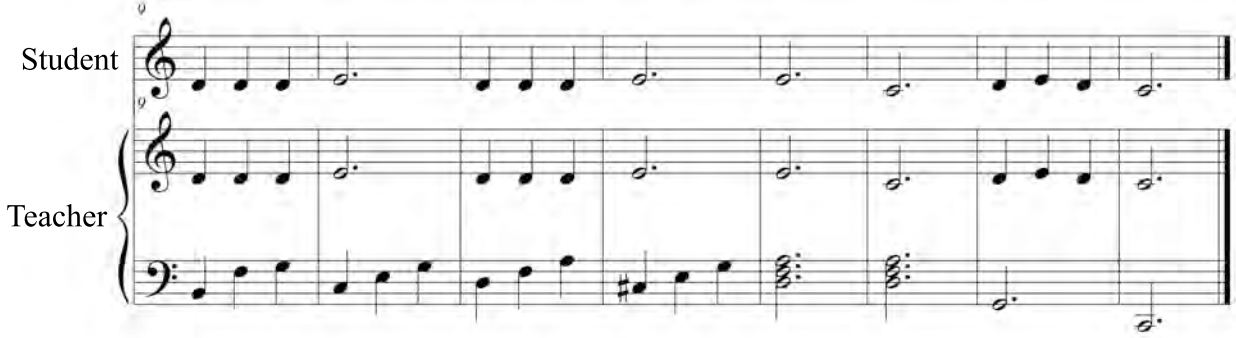


Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

53

DO NOT COPY



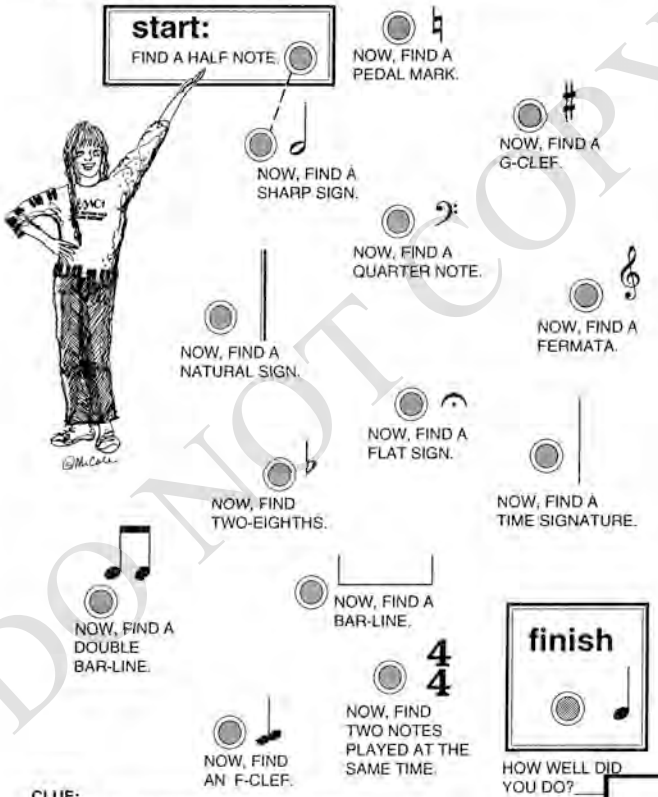


LEVEL 1-A

(c) MAYRON COLE

DOT TO DOT!!

FIND YOUR WAY THROUGH THESE MUSIC SYMBOLS AND NOTES BY CONNECTING THE DOTS CORRECTLY. THE FIRST MOVE HAS BEEN COMPLETED AS AN EXAMPLE FOR YOU.



CLUE:
YOU SHOULD MARK EACH DOT BETWEEN "START" AND "FINISH" ONLY ONE TIME!

YEA

54

LEVEL 1-A

(c) MAYRON COLE

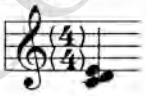
THE MAYRON COLE PIANO METHOD®

FUN SHEET

FOUR O'CLOCK IN THE MORNING©



1. You will play this TONE CLUSTER in FOUR O'CLOCK IN THE MORNING. What three notes do you strike at the SAME TIME?
   ___ ___ & ___



2. This, [_____], is a PEDAL MARK. Push the RIGHT PEDAL (the DAMPER PEDAL) with your RIGHT FOOT. Keep your heel on the floor. Turn to FOUR O'CLOCK IN THE MORNING and circle the PEDAL MARK with your pencil.

3. This, 𝄐, is a FERMATA. It means to _____
   (hold the key down a little longer or play quietly?)

4. This, 𝄞, is a G-Clef. It is called the G-Clef because it was originally a BIG LETTER G. _____
   (yes or no?)



5. Other names for the G-Clef are the TREBLE CLEF and the HIGH CLEF. _____
   (yes or no?)

6. The _____ hand plays the HIGH STAFF NOTES.
   (right or left?)

55

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 55, 56, 57

C D E

FOUR O'CLOCK IN THE MORNING

© Mayron Cole

(RIGHT-HAND MUSIC)

Use any 3 successive R.H. fingers.



Insomnia Speed!

1 2

3 4

5 6

(THE CLOCK STRIKES 4!)

7 8 (SLOWLY) 9

Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

56

DO NOT COPY

Student

Teacher's Accompaniment

Student

Teacher

NOTES:

LEVEL 1-A LESSON 7 - Student Book Pages 57 - 64 45 MINUTES

		Student's Book	CD1 Track #	Accompaniment
MUSIC:	Little Mice	58	58 59 60	83
	Tiptoe	62	61 62 63	87

LESSON CONCEPTS: E^{b}
Staff Notes Middle C,D,E
Playing Two Staffs

SUPPLIES: **Theory Game Mat**
Pencils
Paper or Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers
Drum

LET'S GO! (1 minute)
Give pages 57-64 to students. Students place these pages in their method binders.

PLAY LAST LESSON'S MUSIC IN ENSEMBLE (5 minutes)
Students play in ensemble *Spring Fever* and *Four O'Clock in the Morning* (two times each piece). The first time through, you play only the student's part with your students. The second time through, you play the teacher's accompaniment. If everyone in the group plays the compositions well as an ensemble, give them a group grade of 100. (Students write their grades atop their own pieces of music.) *If the music is not up to par, tell the students to practice the two pieces for another week and you will grade them next lesson.*

GO TO THEORY GROUP TIME (10 minutes)
Students bring their books to group time.
You bring drum, pencils, and pastel watercolor markers to group time.
You read the theory questions aloud on page 57 of students' book(page 81 in this manual). Students answer questions aloud.

Put the drum in the center of the circle. With you, the students beat the rhythm on P. 57 and count aloud (page 81 in this manual). Later, at their keyboards, they can play this rhythm on C,E, and G keys (if time allows).

Put a yellow dot or a gold star on each student's left hand. You yellow-highlight every LH Middle C in your copy of *Little Mice* (page 82 in this manual).

Starting at Measure 1 of *Little Mice, you* trace the notes with your finger as the children count/beat the rhythms on the drum. Their LHs (with yellow dots) will play the yellow highlighted notes. **This excercise shows the children how to correctly track the notes of *Little Mice* and how to correctly change hands when playing two staffs.**

IT'S THEORY GAME TIME (10 minutes)

Take a paper keyboard to game time.

Ask questions such as these:

. Lionel, with your finger, show me which black key on this paper keyboard is E♭. Now "play" E♭ and D. Do you see how close E♭ is to the D key?

. **Go around the circle allowing each student to find E♭ and D on on the paper keyboard. Playing this half-step is new for them.**

. Ardvella, is E♭ dog ear #1 or #2? Ans: #2.

. For a free throw for everyone, say the names of the notes in measures 1 and 2 as I trace them with my finger.

. Arthur, look at measurse 3. what two notes play at the same time? Ans: C and D.

Continue analyzing *Little Mice* with questions such as these until you feel all your students are secure. Then turn to *Tiptoe* and ask questions from it.

STUDENTS GO TO THEIR KEYBOARDS (10 minutes)

Students should still have yellow dots or gold stars on their LHs.

Students turn their keyboards to mute and begin working on the first page of *Little Mice*. You quickly go to each keyboard and highlight all LH Middle Cs. (If you are teaching older students, they may highlight their own LH Middle Cs.)

While at each keyboard watch and see if students can play measures 1 and 3 correctly. If all can play these two measures correctly, proceed to "Change Keyboards" (below).

IT'S TIME TO PLAY "CHANGE KEYBOARDS" (8 minutes)

Here's how to play: All of your students are going to play Measures 1 through 4 (of *Little Mice*) in ensemble. When they finish these four measures, they stand and move to the next keyboard on their right. **They must leave their own music on their music racks.** You count 8 rhythmic beats as your students move to the next keyboards and sit down. They then play (in ensemble) measures 1, 2, 3, 4 again. Then they stand and move to the next keyboards, etc. The students continue repeating this excercise until they are back at their own keyboards.

Why? You are actually drilling your students on measures 1,2,3,4 --but it's fun being drilled in this manner! Try it! If time allows, do this same drill on the second page of *Little Mice*.

For More Great Teaching Tips and Piano Class Fun
Turn to page 84 in this manual.

• *Tiptoe* is to be learned by your students on their own at home. It uses all the notes they have learned so far so it should not be difficult. Occasionally, you want your students to learn music on their own. This makes them stronger musicians.

IT'S TIME TO GO! (1 minute)

Students turn to page ix and put a check on the compositions you want them to practice. They should play each assigned piece only two times a day until the next lesson.

LEVEL 1-A

(c) MAYRON COLE

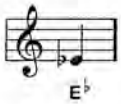
THE MAYRON COLE PIANO METHOD®

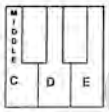
FUN SHEET

LITTLE MICE©



1. There are MANY E-Flats in LITTLE MICE.

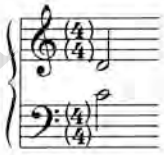




Show your teacher which key is E-Flat on this little keyboard. Then, shade the E-Flat with your pencil.

2. Two notes are played at the SAME TIME in LITTLE MICE. What two notes are played? _____ & _____

Look at measures 3 and 4 on page 58. Now, play the notes together in the example on the right side of this page.



3. Write the counts below these notes. Next, with your class and teacher, TAP & COUNT the rhythm aloud on a C, E, or G key (any octave):



COUNTS: _____

4. Now, play the above rhythm using two hands and as many fingers as you feel are necessary on the C, E, or G keys in any octave. SOUNDS GREAT!

5. A FLAT SIGN, ♭, means to go _____ (forward or backward?) to play the very next key (ei black or white).

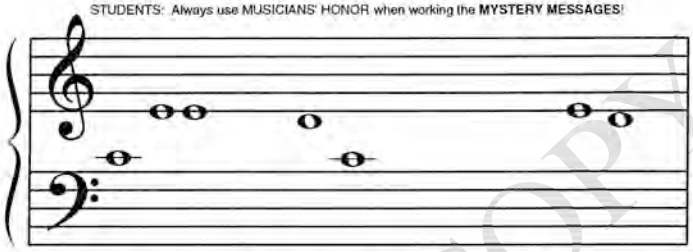
57

LEVEL 1-A

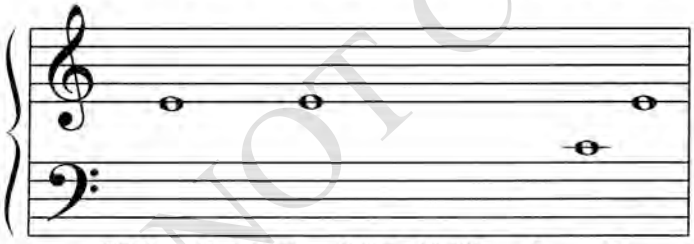
(c) MAYRON COLE

WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS BELOW TO SOLVE THE **MYSTERY MESSAGE©**.

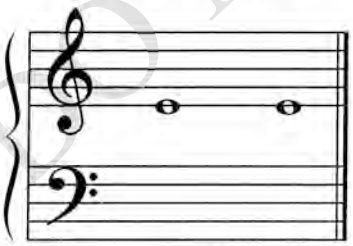
STUDENTS: Always use MUSICIANS' HONOR when working the **MYSTERY MESSAGES!**



__ R __ __ PING AN __ __ RAWLING ABOUT TH __ __ ARK



HOUS __ IS A LITTL __ NIGHT VISITOR — A __UT __





LITTL __ MOUS __ !©

60

DO NOT COPY

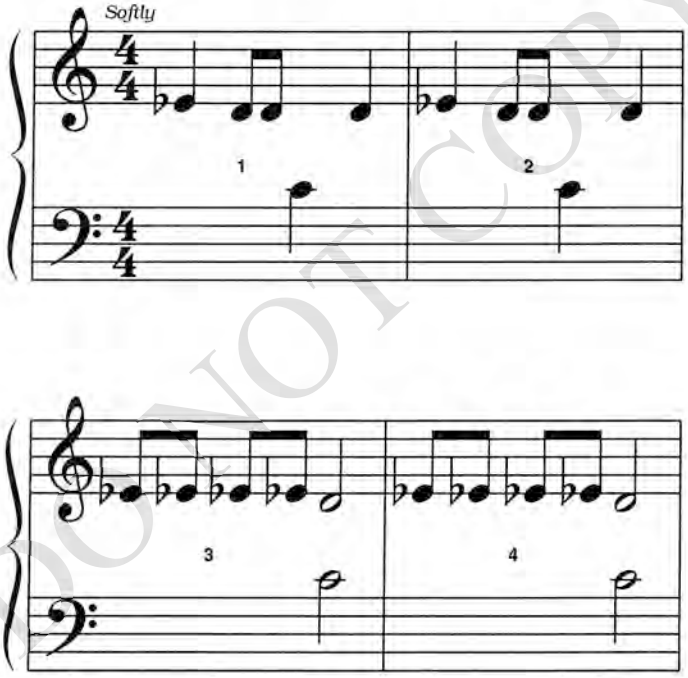
LEVEL 1-A (c) MAYRON COLE

LITTLE MICE

© Mayron Cole

CD 1-TRACK # 58, 59, 60

Softly

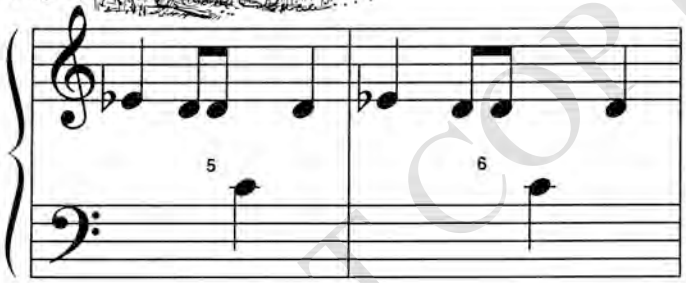


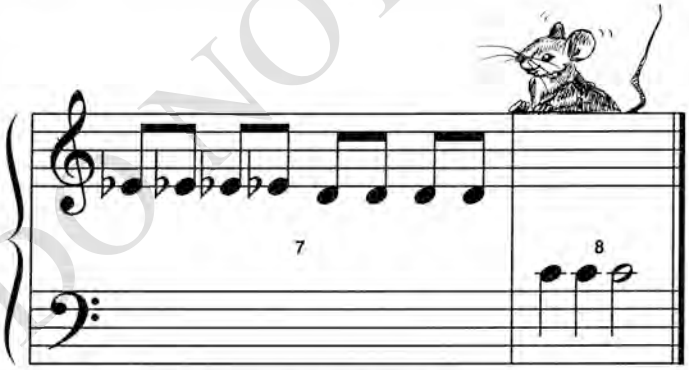
58

LEVEL 1-A (c) MAYRON COLE

Use both hands.







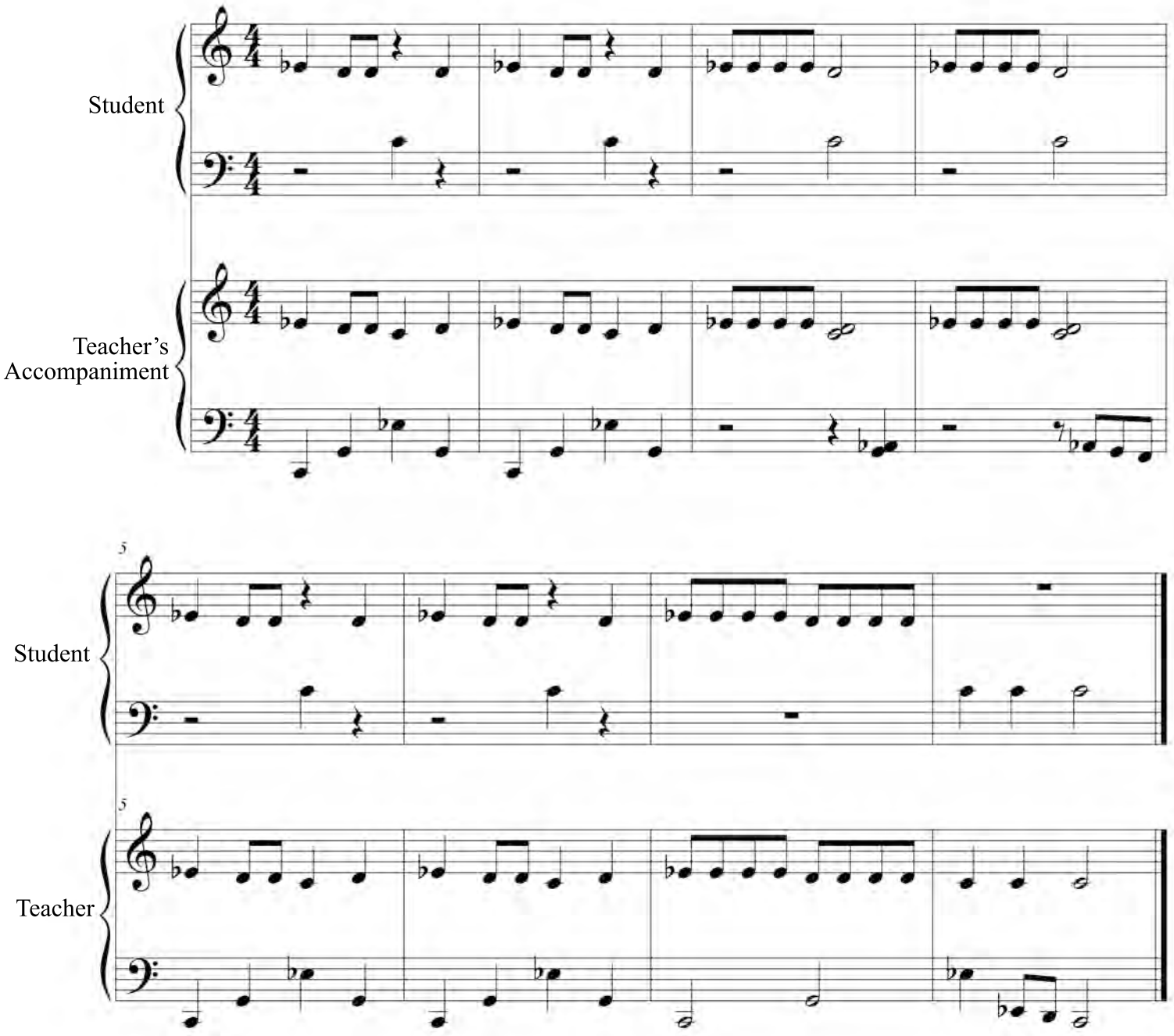
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA _____

59

DO NOT COPY

(c) 2012 Mayron Cole

Little Mice



Great Teaching Tips for Piano Class Fun!

Here are some suggestions that serve as great teaching tools while adding a few smiles to your students' faces:

1. Changing Keyboards: This excericse can be used with students of any ages. You may use it for a difficult measure, an entire line, a phrase, or a page of music. Here's how it works: Tell your students the portion of music that they will be playing in ensemble with their classmates. After playing the section of music, the students stand and move to the next piano on their right. **They must leave their music on their music racks!** You count aloud two measures of beats (this gives them time to get to the next keyboard and become seated). Then, the portion of music is played aloud again in ensemble. This process is repeated until all students get back to their original keyboards. (Exception: If you are teaching more than six students have your young pianists do this exercise only six times. Then they return to their own keyboards.)

2. I Play--You Play: You play the bass clef notes while your students play the treble clef notes aloud. After your students are secure with the treble clef notes they switch with you and play the bass clef notes.

3. Teams Play: Same idea as above, but half your students play the treble clef notes (with you playing, too) and the other half of your students play the bass clef notes (with you also playing.)

4. Play A Line: Assign a line of music for each child in the class to play (more than one child can play the same line if you are teaching a large class.) Everyone in the class plays in ensemble the last line of the composition. (This keeps all students' attention on the music for the entire piece!)

5. Watch It!: This exercise is for older students **only!** Assign a *different meaasure* for each child to play. Be sure to go in seating order when assigning the measures or you will forget who is to play next! Playing a composition "in tempo" in this manner is quite a challenge!

6. Join the Team: Students are given a small amount of time to look over a challenging line of music. They turn their keyboards' volumes to mute and try playing the assigned line. When students think the music is ready to be played aloud, they raise their hands. (You wait until all students indicate that they are ready to play aloud.) Keyboards' volumes are turned back to normal sound level. Students put different "sounds" on their keyboards if they like.

Explain to the class that the assigned line of music is going to be played over and over without stopping. They are to wait for their names to be called before joining the keyboard playing. Asks for a volunteer to play the line of music first for the class. Without pausing at the end of the line, the student repeats the line while you ask another student to join in the playing. When both students reach the end of the line, they repeat the line as you call another student's name to join in playing the line. Continue doing this until all students in the class are playing the line. You may call two or three students at a time to join in the line playing each time the line is repeated, if you like.

7. A Round of Sound: This exercise is only for older students! Students will play a composition in a "round" form. Student A begins playing a composition. When Student A finishes playing line #1, Student B begins playing the composition. When Student B finishes playing line #1, Student C begins playing the composition. Continue this "round" playing until all students join in the playing. If you are teaching a large class of piano students, you can have several students playing as Students A, Students B, etc.

LEVEL 1-A

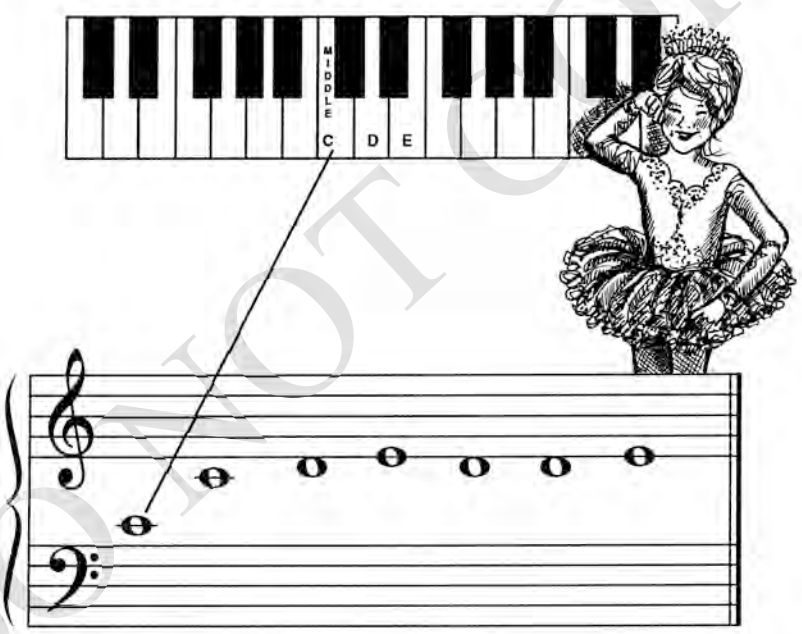
(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

TIPTOE®

1. Write the letter name of each note on the blanks below. Then, draw a line from each note to its key on the keyboard:



LETTER NAME: C ___ ___ ___ ___ ___ ___

2. When you go to the keyboard, play the above notes for your teacher. Sit with your nose in front of MIDDLE _____.
(E or C?)

3. Count to "4" on each note, please. How well did you do? _____ **YEA!!**

61

DO NOT COPY

LEVEL 1-A (c) MAYRON COLE

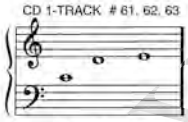


TIPTOE

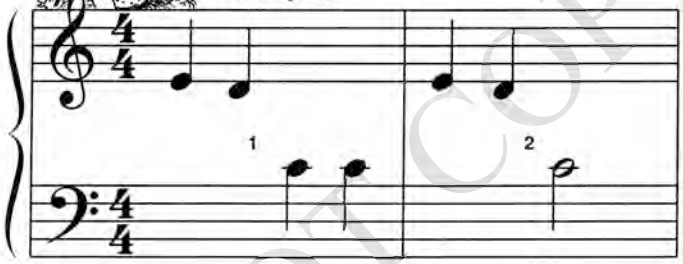
© Mayron Cole

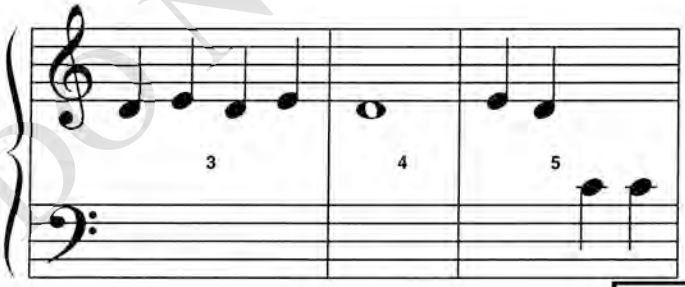
(BOTH-HANDS MUSIC)

CD 1-TRACK # 61, 62, 63



Pirouette Speed



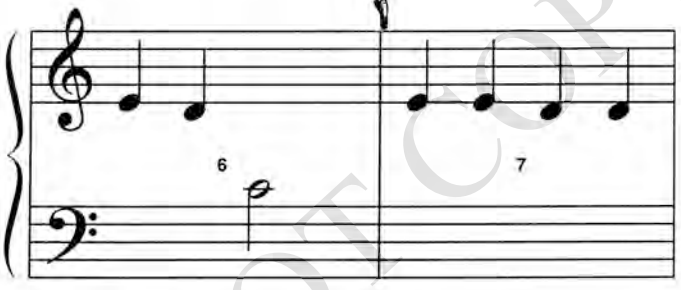


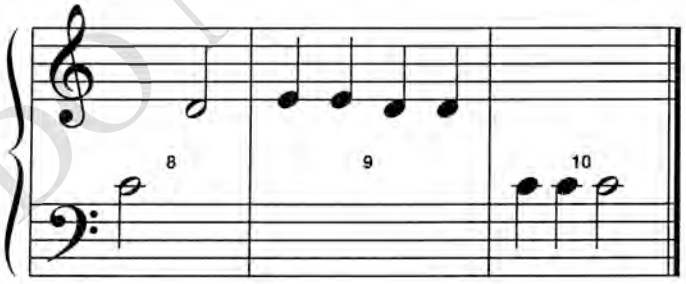
62

DO NOT COPY

LEVEL 1-A (c) MAYRON COLE







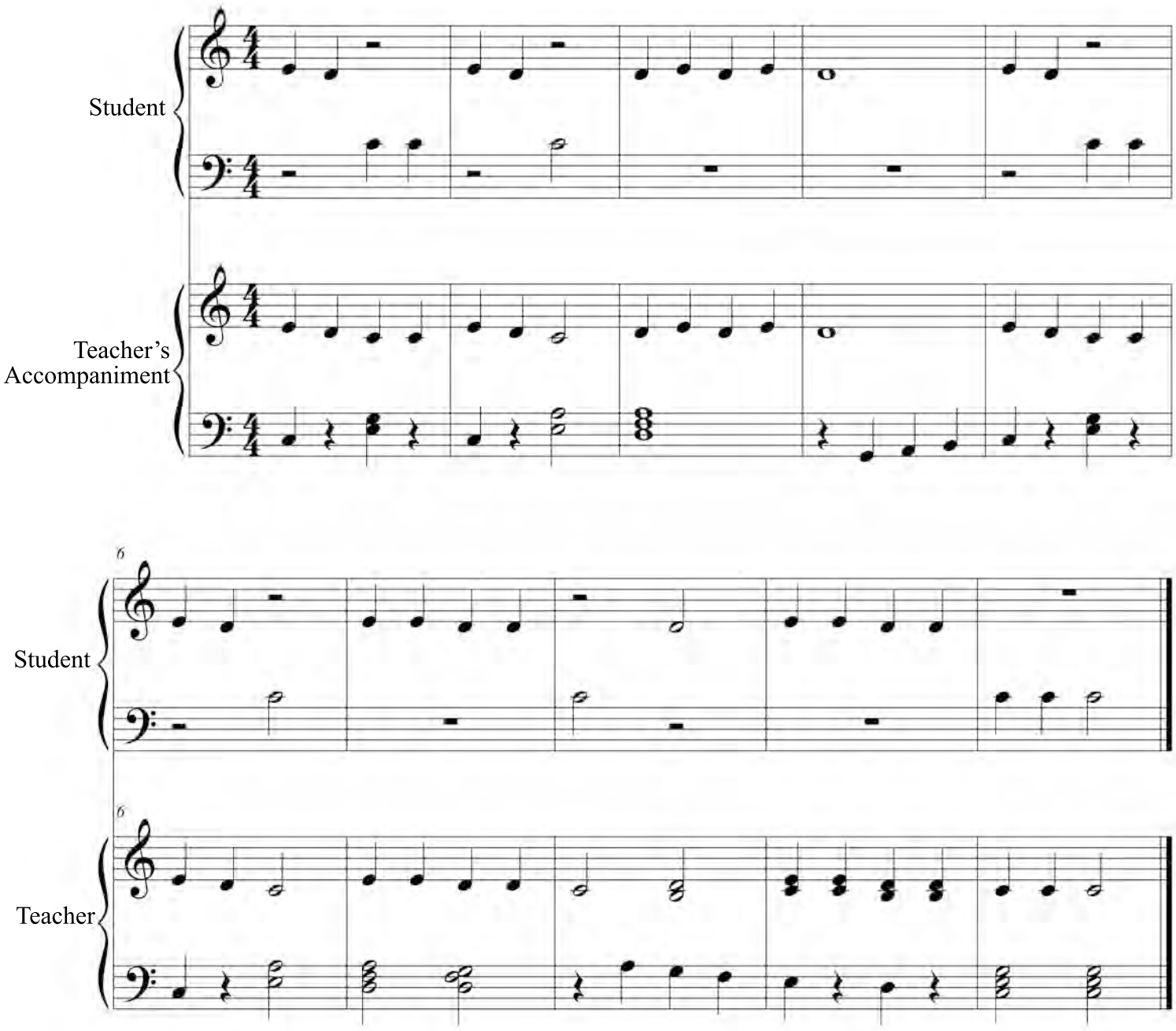
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

63

DO NOT COPY

(c) 2012 Mayron Cole

Tiptoe

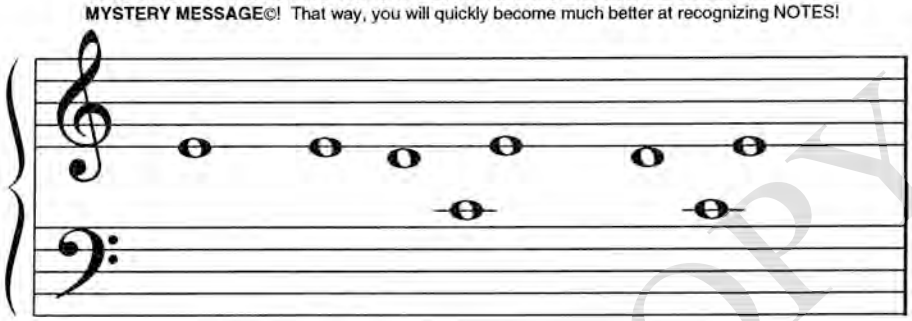


LEVEL 1-A

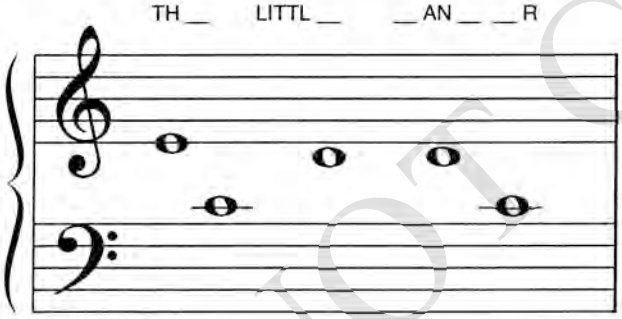
(c) MAYRON COLE

Write the letter names below the following notes to solve the **MYSTERY MESSAGE©!**

STUDENTS: Use MUSICIANS' HONOR! Look at the NOTE and not at the WORD to solve the **MYSTERY MESSAGE©!** That way, you will quickly become much better at recognizing NOTES!

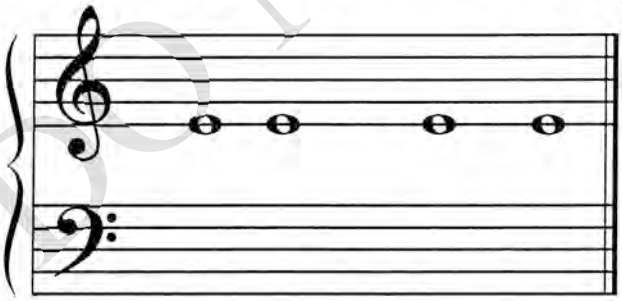


TH__ LITTL__ __AN__ __R __AN__ __S



__A__H __AY. __AN__ING





ABOUT SH__ P__RFORMS H__R BALL__T. ©

DO NOT COPY

64

LEVEL 1-A LESSON 8 - Student Book Pages 65 - 72 45 MINUTES

		Student's Book	CD1 Track #	Accompaniment
MUSIC:	Running Around	69	64 65 66	93
	Lazy Days	70	67 68 69	94
	Swinging	71	70 71 72	95
	Summer Is Over	72	73 74 75	96

LESSON CONCEPTS: **Staff Notes Middle C,D,E,F**
Ties
Split Measure (Pick-up)

SUPPLIES: **Theory Game Mat**
Pencils
Paper or Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers
Rite-Way NoteFinder (may be puchased at most music stores)
Drum

LET'S BEGIN! (1 minute)
Students place pages 65 through 72 in their method binders.

GO TO GROUP TIME (10 minutes)
Bring drum and paper/plastic keyboard to group time.
Have pencils ready. Students bring their binders/sprial music books to group time.

Page 65 New Note F

Teacher, introduce the new note: F. Show the students an E note. Have the students Think & Reason: If the first line note in the treble staff is E, what would be the note immediately above E? Show the paper keyboard. Say: Here is the E key. What key is above E? Ans: F. The note immediately above E on the staff is F. Your students may now work P. 65 with you.

Teach your students to relate to new knowledge by using tidbits of old knowledge. This is the key to thinking and reasoning.

Page 67 Ties Introduced *(Page 92 this manual)*

Tie-holds (ties) will be used in today's music. Explain, in your own words, the definition of a tie found at the top of P. 55. With you, the students work P. 67 in their books.

Page 72 Pick-up/Split Measure Introduced *(Page 96 this manual)*

Show the students the music on P. 72. Explain in your own words that the first measure does not equal 4 beats. Where are the missing 3 beats? At the end of the composition.

LET'S PLAY SOME RHYTHM (2 minutes)
Put the drum in the center of the circle. Hold *Summer is Over,* P. 72 *(page 96 this manual)* where all can see it. Students will beat the rhythm with their RHs while counting aloud. You give them a count-in: "1-2-3-4-, Ready, Let's Play"

If time allows, work page 68 *(page 92 this manual)* as a group with you reading the questions.

GO TO GAME TIME (15 minutes)
Ask many note questions using the music that the students will be playing today. Be sure to ask a lot of F note questions.

GO TO KEYBOARDS (17 minutes)

Hear Last Lesson's Music (5 minutes)
Of course, the music is played aloud in ensemble. Give the students a group grade.

MEMORIZED MUSIC
Reminder: If a student has memorized any of the music, put a different "sound" on their keyboard. The student closes his/her piano book and plays the music by memory but in ensemble with the other piano class students. This saves you precious time!

Teach Today's Music (12 minutes)
PLAY-A-LINE (see page 84 for complete instructions). There are four compositions to work through today. Assign each student a "line" of music *plus line # 4* of each composition. It's a good idea to assign each student the same numbered line in each composition. Example: Alice is assigned Lines #1 and #4 in *Running Around*, Lines # 1 and #4 in *Lazy Days*, Lines # 1 and #4 in *Swinging,* and Lines #1 and #4 in *Summer is Over.* Students turn their keyboards' volumes to mute and work on their assigned portion of each composition. Students should "play" each line two times (on their mute keyboards) before going to the next line of music. When students finish practicing they raise their hands to indicate completion of the assignment.

IT'S TIME TO GO!
With a pastel watercolor marker, students check compositions on page ix that you wish for them to practice. Then, out the door they go!

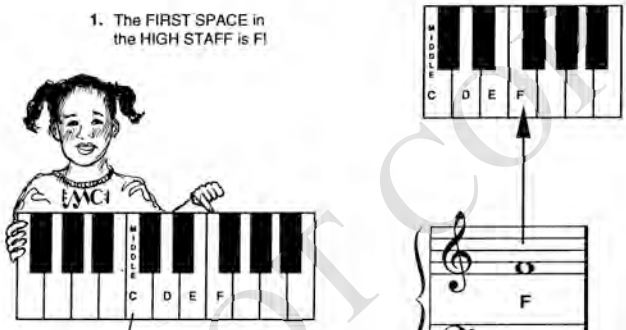
LEVEL 1-A

(c) MAYRON COLE

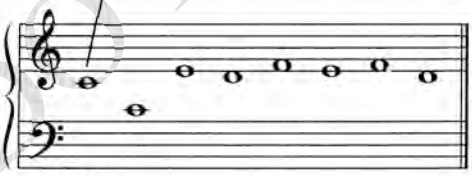
THE MAYRON COLE
PIANO METHOD®

FUN SHEET
INTRODUCING F!©

1. The FIRST SPACE in the HIGH STAFF is F!



2. Write the letter name of these notes on the blanks below. Then, draw a line from each note to its key on the keyboard above.



LETTER NAME: C ___ ___ ___ ___ ___ ___ ___.

3. When you go to the keyboard, PLAY THESE NOTES for your teacher. Sit with your nose in front of MIDDLE ___.
(C or D?)

Count to "4" note, please

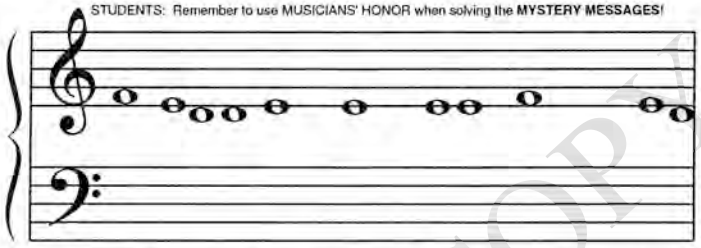
65

LEVEL 1-A

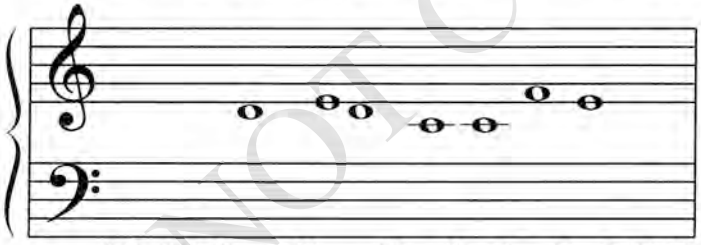
(c) MAYRON COLE

WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS PROVIDED TO SOLVE THE **MYSTERY MESSAGE©!**

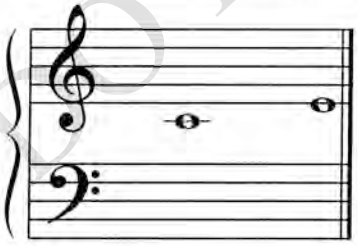
STUDENTS: Remember to use MUSICIANS' HONOR when solving the **MYSTERY MESSAGES!**



__R__ __ __I__, TH__ GR__ __N __ROG, LIV__ __



IN A LOG AN__ LOV__ __ TO __AT__H __LI__S ON HIS



LONG, STI__KY TONGU__! YUMMM!!®



66

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

RUNNING AROUND©, LAZY DAYS©, SWINGING©, SUMMER IS OVER.©

SOMETHING NEW!



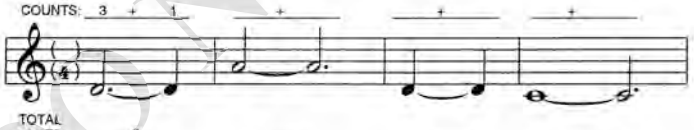
COUNTS: 3 + 3 = 6.



1. IN SWINGING©, on page 71, there is a TIE HOLD in the last two measures. This means for you to strike the key and KEEP HOLDING THE KEY DOWN for the COMBINED COUNTS of the two tied notes! The TIE HOLD in this example equals 6 beats!

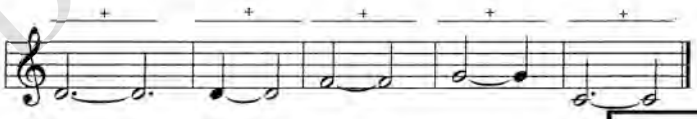
2. Add the TOTAL BEATS for each pair of TIE HOLDS and write your answer on the blanks provided. In the TIES below, the quarter note is equal to one beat (count).

COUNTS: 3 + 1 + + + +



TOTAL BEATS: 4 ___ ___ ___

+ + + + +



___ ___ ___ ___ ___

LEVEL 1-A

(c) MAYRON COLE

3. TURN TO SUMMER IS OVER on page 72. With your class and teacher, TAP & COUNT the rhythm aloud on any C, E, or G key. How well did you do?_____

DO YOU KNOW?

Place the correct number from the SECOND COLUMN on the blank beside its corresponding definition in the FIRST COLUMN.

A. FERMATA (Hold the key down a little longer.): _____.

B. FLAT SIGN (Go backward and play the very next key either black or white.): _____.

C. NATURAL SIGN (Cancels a SHARP or a FLAT.): _____.

D. TREBLE CLEF (G-CLEF or HIGH CLEF): _____.

E. BASS CLEF (F-CLEF or LOW CLEF): _____.

F. SHARP SIGN (Go forward and play the very next key either black or white.): _____.

G. QUARTER NOTE: _____. (count: 1.)

H. DOTTED HALF NOTE: _____. (count: 1-2-3.)

I. TWO-EIGHTHS: _____. (count: 1 + "one" "and".)

J. WHOLE NOTE: _____. (count: 1-2-3-4.)

1.
2.
3. 
4. 
5. 
6.
7. 
8.
9.
10.



(In these examples, the quarter note is equal to one count or beat.)

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 64, 65, 66

C D E F

RUNNING AROUND

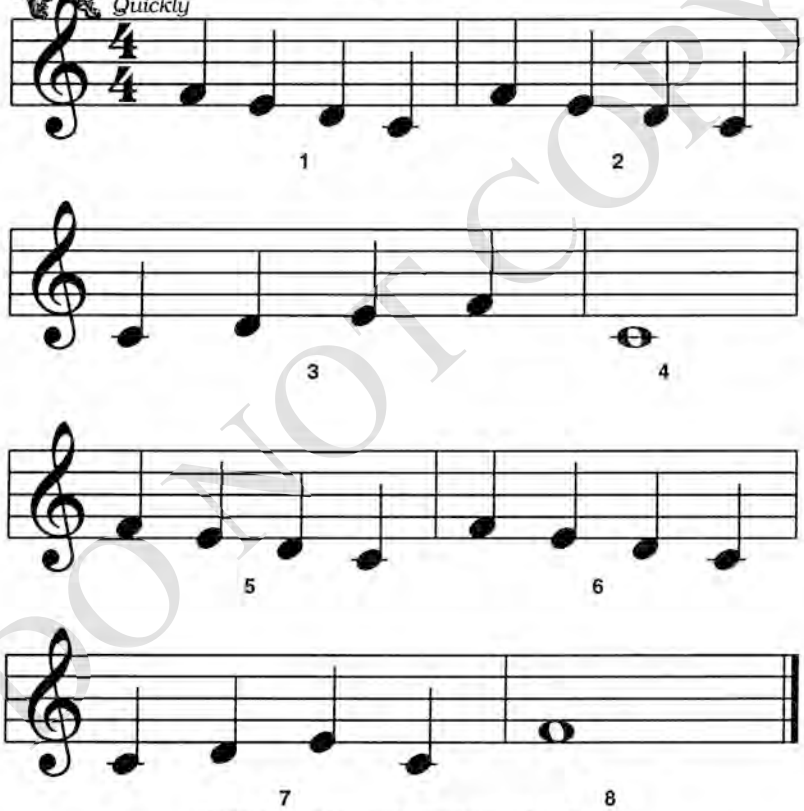
© Mayron Cole

(RIGHT-HAND MUSIC)

Use any 4 successive R.H. fingers!



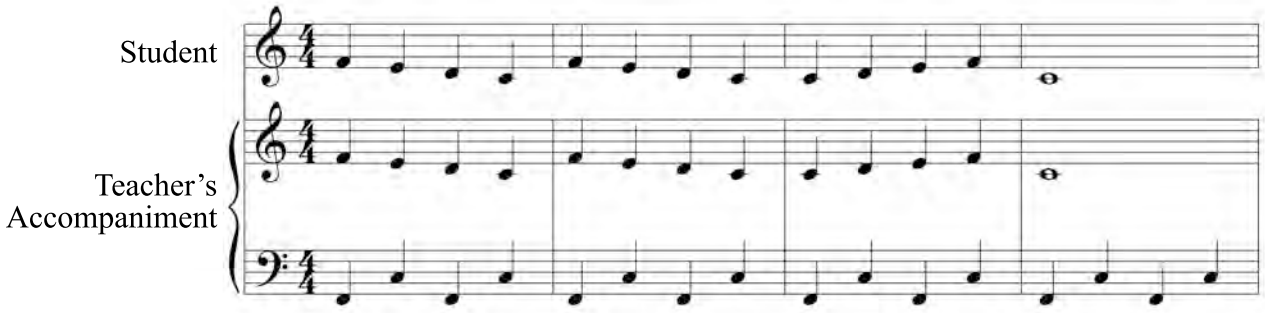
Quickly

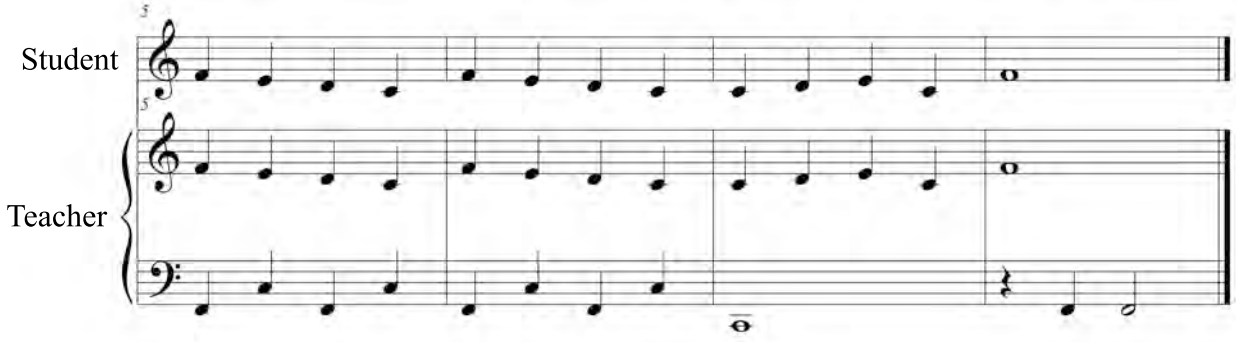


Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

69

DO NOT COPY





LEVEL 1-A

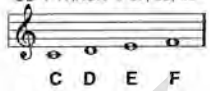
(c) MAYRON COLE



LAZY DAYS

© Mayron Cole

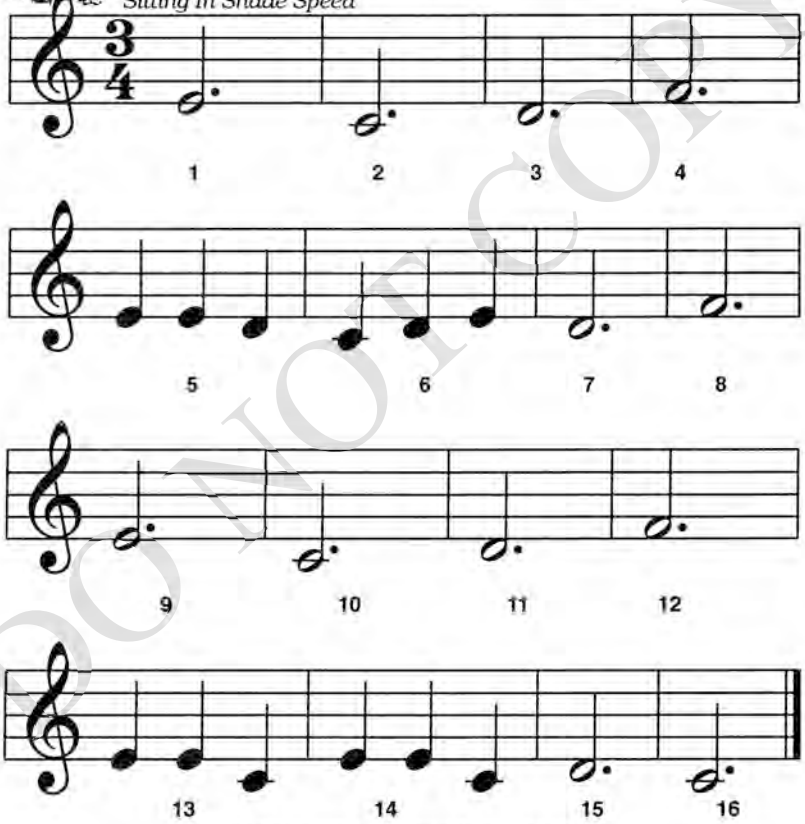
CD 1-TRACK # 67, 68, 69



(RIGHT-HAND MUSIC)

Use any 4 successive R.H. fingers.

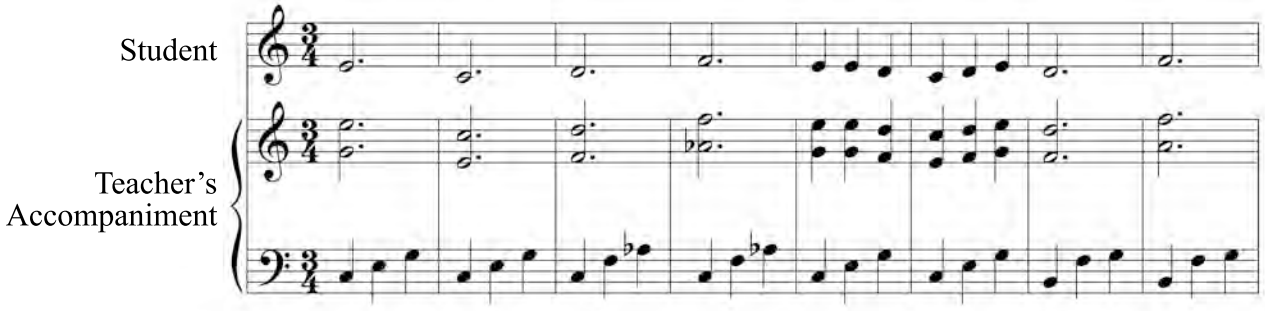
Sitting In Shade Speed

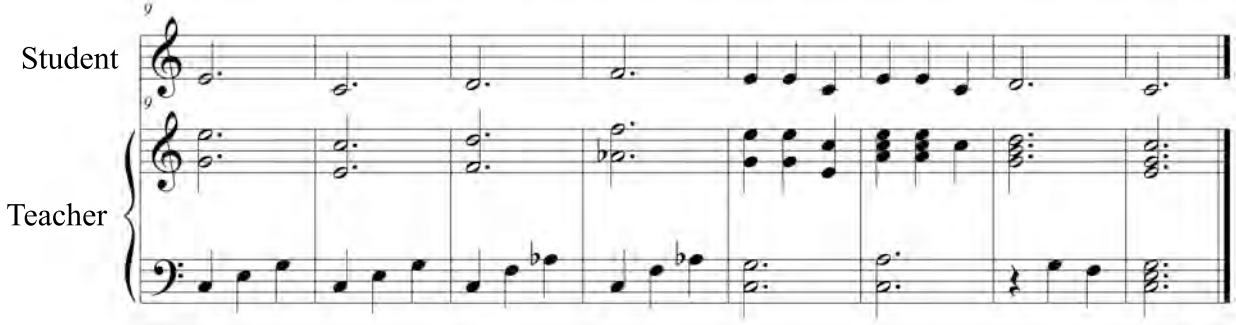


Play this piece two times every day until your next lesson.
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA____.

70

DO NOT COPY



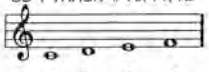


LEVEL 1-A



(c) MAYRON COLE

CD 1-TRACK # 70, 71, 72



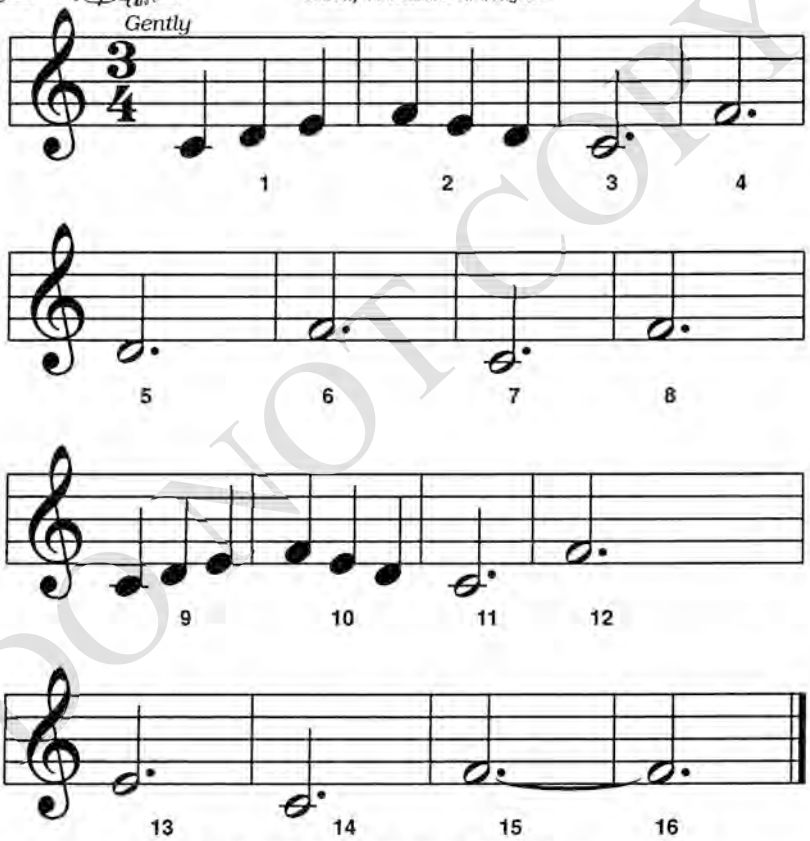
SWINGING

© Mayron Cole

(RIGHT-HAND MUSIC)

Use any 4 successive R.H. fingers.

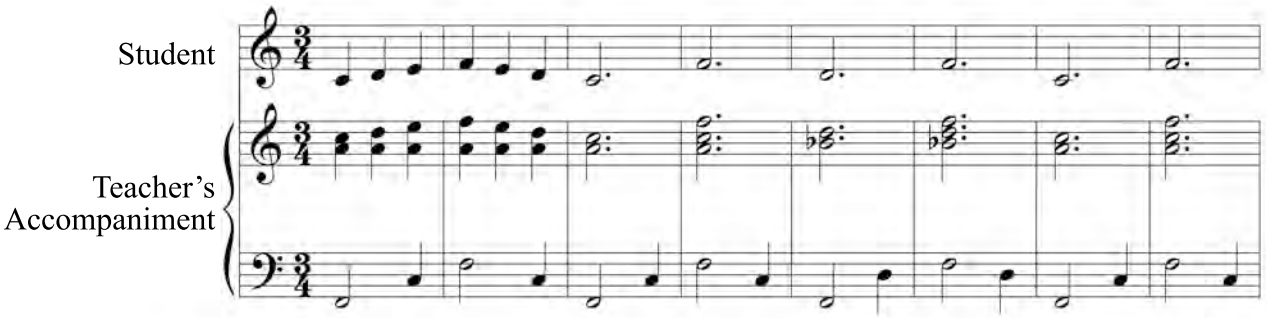
Gently

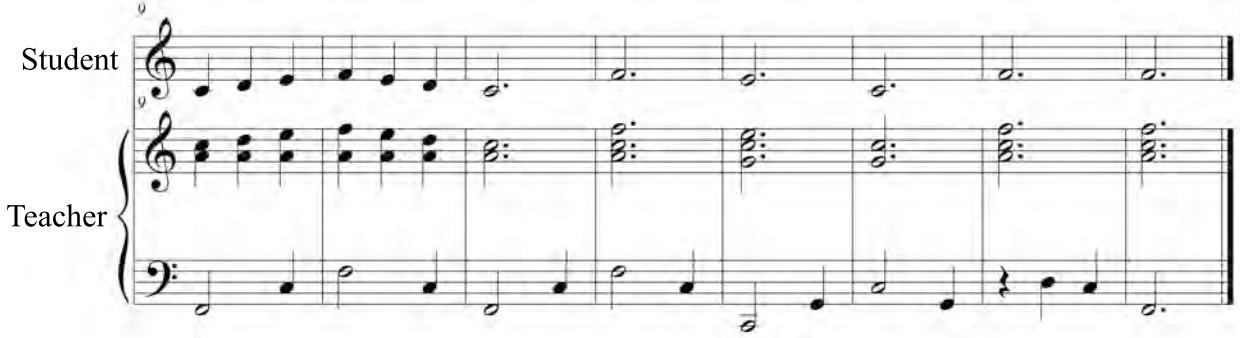


Play this piece two times every day until your next lesson.
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA ____.

71

DO NOT COPY





LEVEL 1-A

(c) MAYRON COLE

CD 1-TRACK # 73, 74, 75



SUMMER IS OVER

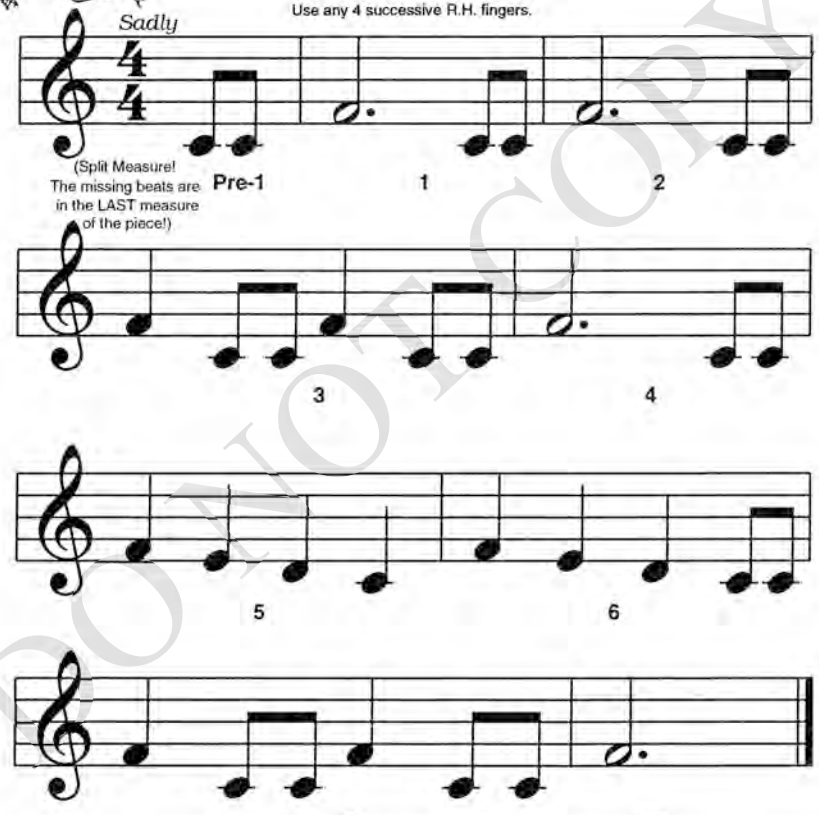
C D E F

© Mayron Cole

(RIGHT-HAND MUSIC)

Use any 4 successive R.H. fingers.

Sadly

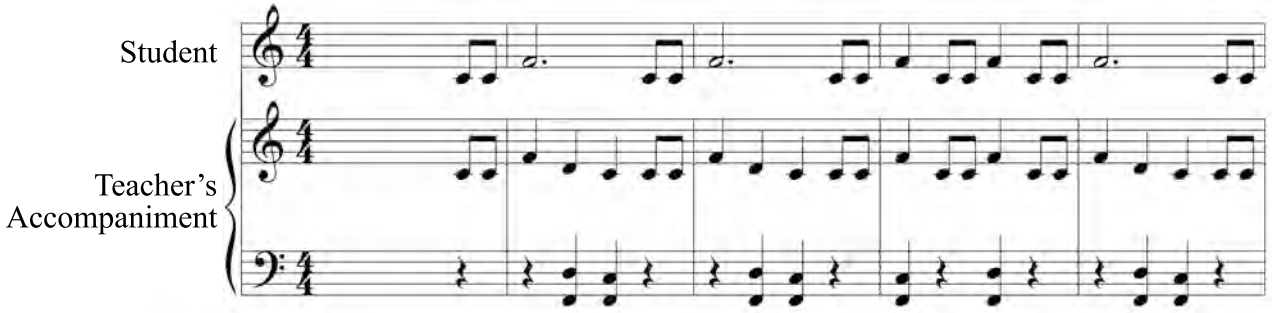


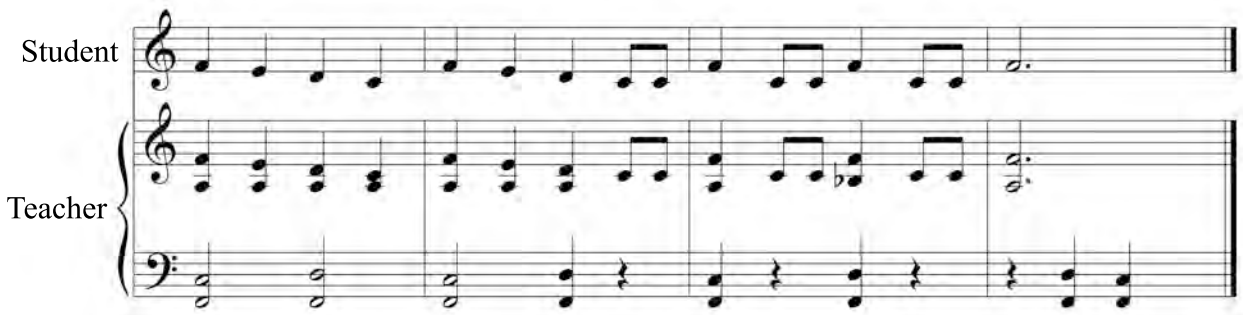
Play this piece two times every day until your next lesson.

KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA ____

72

DO NOT COPY





LEVEL 1-A LESSON 9 Student Book Pages 73 - 82 45 MINUTES

		Student's Book	CD2 Track #	Accompaniments
MUSIC:	**Skipping Rocks**	**74**	**1 2 3**	**101**
	Squeeky Gate	**78**	**4 5 6**	**105**
	Mountain Echo	**82**	**7 8 9**	**108**

LESSON CONCEPTS: **Playing With Both Hands**
Staff Notes C, C#, D, E, F
Split Measure (Pick-up)

SUPPLIES: **Pencils**
Paper or Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers
Yellow Avery Dots

LET'S GET GOING!
Have ready for students pages 73 - 82. Students place these pages in their method binders.

LET'S PLAY LAST LESSON'S MUSIC AS AN ENSEMBLE (8 minutes)
Students play aloud as you play the teacher's accompaniment for *Running Around, Lazy Days, Swinging,* and *Summer is Over.* If all students play together fairly well give them all 100s on their music.

LEARN TODAY'S MUSIC (15 minues)
Usually you use a group theory game to teach new concepts. **But** you are going to teach today's new music first without explaining it at group theory time. (Innovation keeps your piano classes fun!)

Page 73 (2 minutes) *Page 99 in this manual.*
Have your students turn to page 73. You and they are going to play the notes that you see as an ensemble--counting to 4 on each note as everyone says the note's letter name. After all are secure, try playing each note on page 73 as a half note -- counting to 2 on each note. Then play them as if they are quarter notes--counting to 1 on each note.

Page 74 - Rhythm Tapping (2 minutes) ***Page 100 in this manual.***
Students will tap, with you, the rhythm of *Skipping Rocks*. They may tap the tops of their keyboards or tap on their piano benches. Everyone counts aloud the rhythms. **Tap and count aloud slowly, please.**

Page 77 (2 minutes) ***Page 103 in this manual.***

Again, with you, the students play the notes on page 77--counting to 4 on each note. Play through these notes several times until all students are secure with them. If you have a small enough class, let each student take a turn playing aloud these notes. Yes, this is a small note test!

Page 81 (2 minutes) *(page 106 this manual)*

Sharps, flats and naturals were introduced briefly on page 26 of the students' book. Today, your students will be playing *Mountain Echo* which uses a C#. **Work** all of page 81 with your students. They answer questions aloud.

Then, with your paper or plastic keyboard, show students thast C# is "dog ear number 1". Have your students find all the C#s on their keyboards as quickly as they can.

Page 82-*Mountain Echo* (10 minutes) ***(page 107 this manual)***

We are jumping around a bit in today's music/theory sheets, but that's OK. Teach *Mountain Echo* first since it is the most difficult of the three compositions.

Have students highlight every C# in Mountain Echo. Ask: "How many C#s did you find?" Ans: 5.

LET'S PLAY PAGE 82 Hands Separately -*Mountain Echo (page 107 this manual)*

Students play the RH notes and you play the LH notes. Then, switch. Students play LH notes and you play the RH notes. **Go slowly and say note names as you play/count.**

If students are doing well, allow them to play *Mountain Echo* "hands together" as a group. If not doing well, they will play it "hands together" at home after more "hands separately" practice.

Page 74-*Skipping Rocks* (4 minutes) *(page 100 this manual)*

Students turn to page 74. Put a yellow Avery Dot on each student's LH. Have students highlight every LH Middle C with a yellow highlighter. Try playing/counting this piece aloud. Go very slowly! Mistakes will be made, but this is the first time playing the composition. Jumping in and playing a new composition (with mistakes being made!) is the first step toward building confidence in one's sight-reading skills.

IT'S TIME TO GO!

Students mark on page ix in their books the compositions you want them to practice--including today's new music. Always review previously learned music!

Theory pages are to be finished at home. And don't forget to encourage students to record their practice time at the bottom of each composition.

HOORAY FOR YOU! HOORAY FOR YOUR STUDENTS!

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

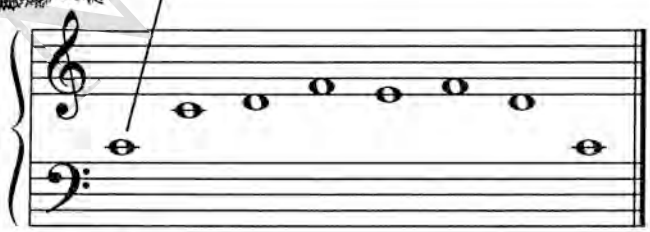
SKIPPING ROCKS©



1. Write the letter names of these notes on the blanks below. Then, draw a line from each note to its key on the keyboard:



When you go to the keyboard, play these notes for your teacher. Count to "4" on each note, please.



LETTER NAMES: C ___ ___ ___ ___ ___ ___ ___.

2. TURN TO SKIPPING ROCKS on page 74. With your teacher and class, TAP & COUNT ALOUD the rhythm on that page.
How well did you do? _____

YEA!

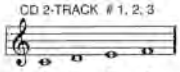
73

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

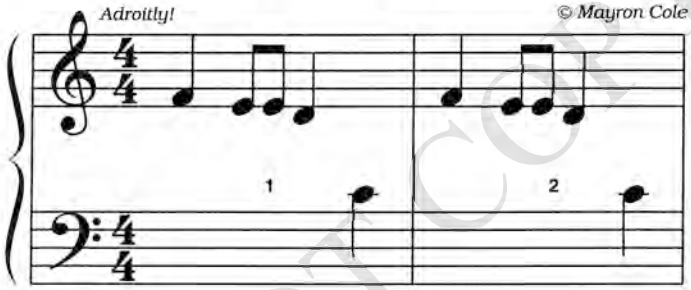
CD 2-TRACK # 1, 2, 3

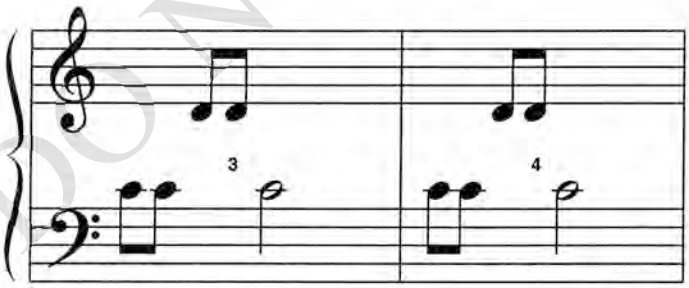


SKIPPING ROCKS

(BOTH-HANDS MUSIC)

Adroitly! *© Mayron Cole*





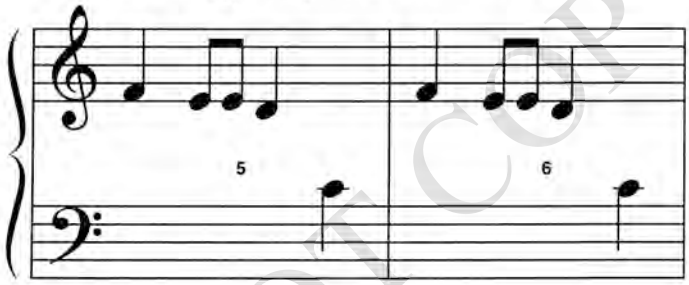
74

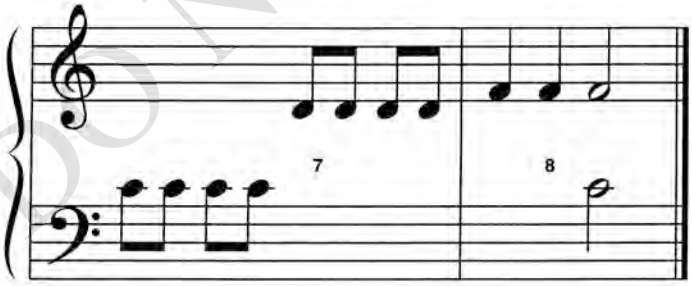
DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE







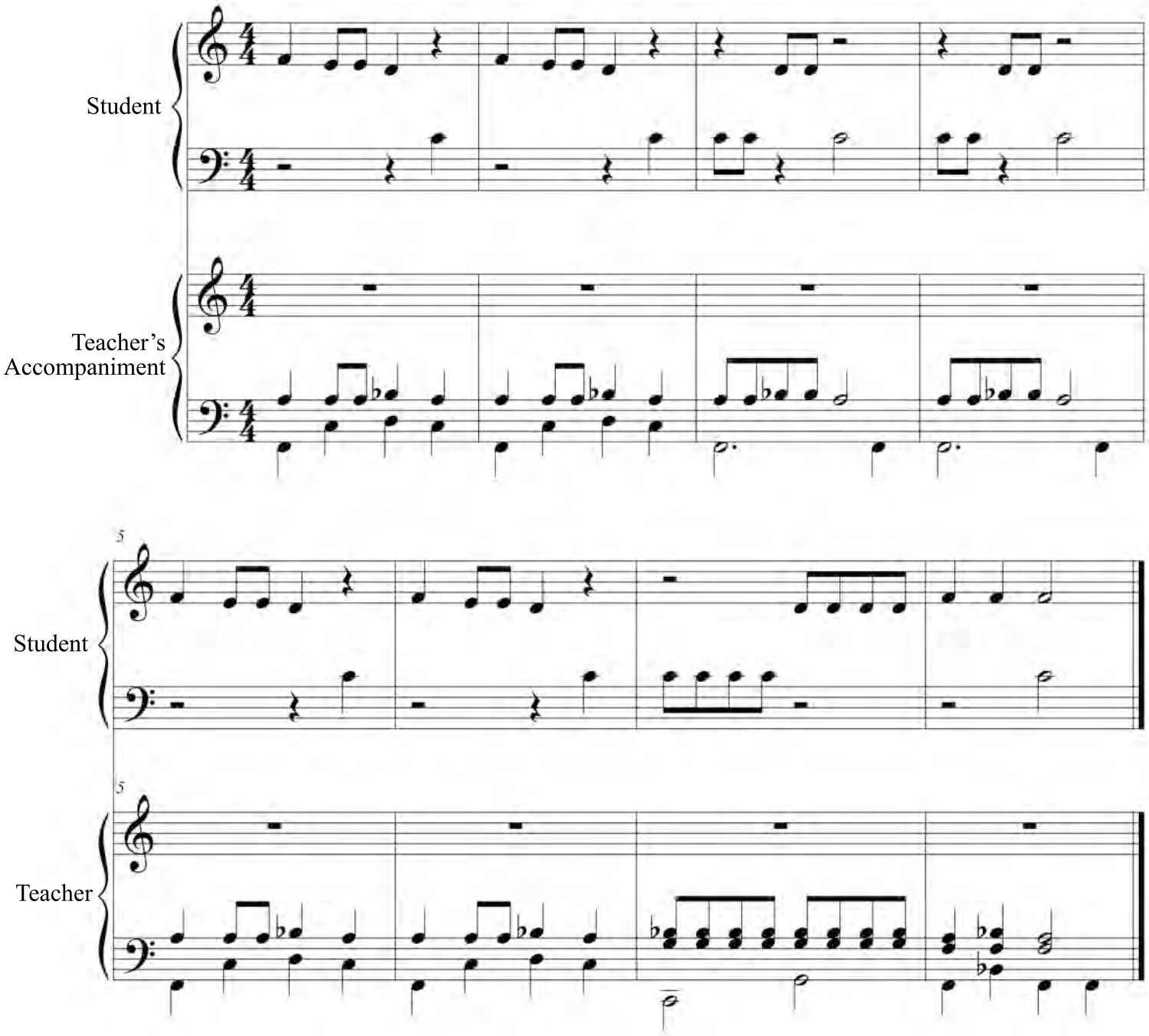
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

75

DO NOT COPY

(c) 2012 Mayron Cole

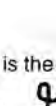
Skipping Rocks



LEVEL 1-A

(c) MAYRON COLE

DO YOU KNOW?

1. This,  , is the G-CLEF because it was originally a BIG LETTER G:  _____ (yes or no?)

2. This,  , is the F-CLEF because it was originally a BIG LETTER F:  _____ (yes or no?)



3. This,  , is a _____ note. (half or quarter?)

4. These,  , are _____ notes. (whole or two-eighth?)

5. The _____ hand plays the HIGH STAFF NOTES. (right or left)

6. The _____ hand plays the LOW STAFF NOTES. (right or left)

7. A good pianist should play the ASSIGNED MUSIC at least TWICE A DAY! _____ (yes or no?)

8. A good pianist always COUNTS CORRECTLY as she/he plays the assigned music! _____ (yes or no?)

9. MIDDLE C is a FLOATER NOTE because it floats between the two staffs. _____ (yes or no?)

10. Always sit with your nose in front of _____. (Middle F or Middle C?)

11. A really great pianist enjoys practicing at the keyboard!! _____ (yes or no?)

12. How well did you do?_____ **YEA!!**

I KNEW THAT YOU COULD DO IT!

DO NOT COPY

76

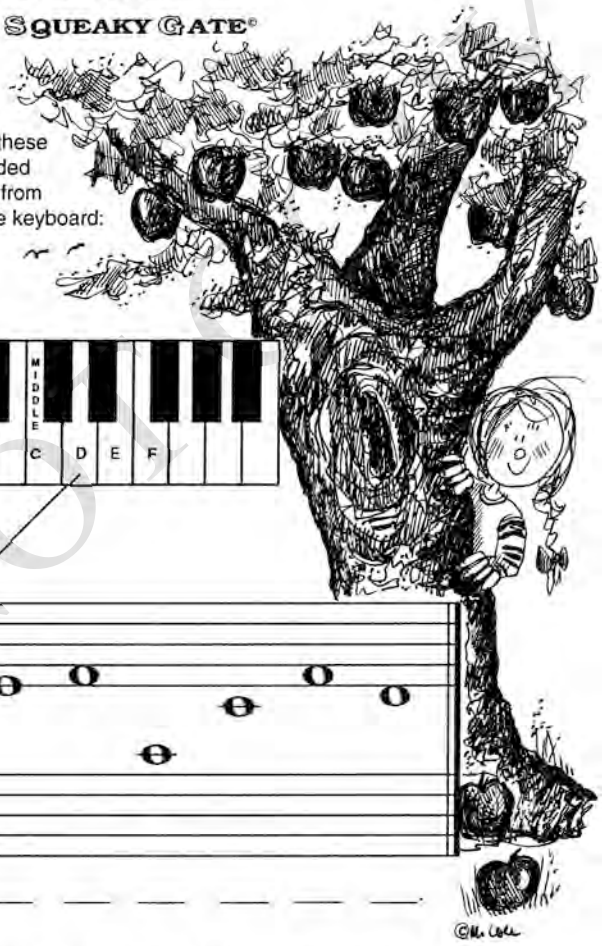
LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

THE SQUEAKY GATE®



1. Write the letter names of these notes on the blanks provided below. Then, draw a line from each note to its key on the keyboard:

NOTE NAME: D ___ ___ ___ ___ ___ ___ ___.

2. When you go to the keyboard, play these notes for your class and your teacher. Count to "4" on each note, please.

77

DO NOT COPY

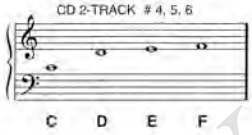
LEVEL 1-A

(c) MAYRON COLE

THE SQUEAKY GATE

© *Mayron Cole*

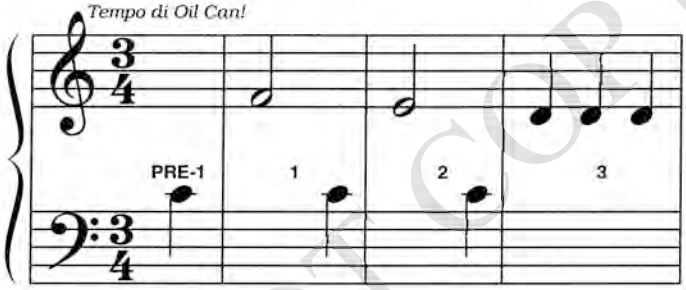
CD 2-TRACK # 4, 5, 6



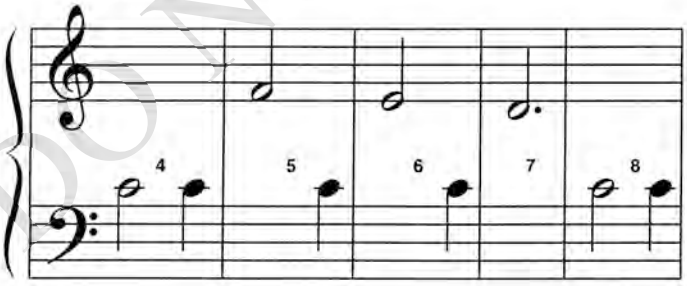
(BOTH-HANDS MUSIC)

R.H.: Use any 3 successive fingers.
L.H.: Use any finger.

Tempo di Oil Can!



SPLIT MEASURE! The missing beats are played in the last measure. This "upbeat measure" or "pickup measure" is named the "Anacrusis."

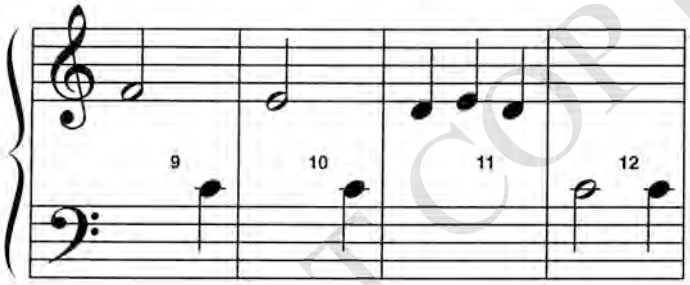


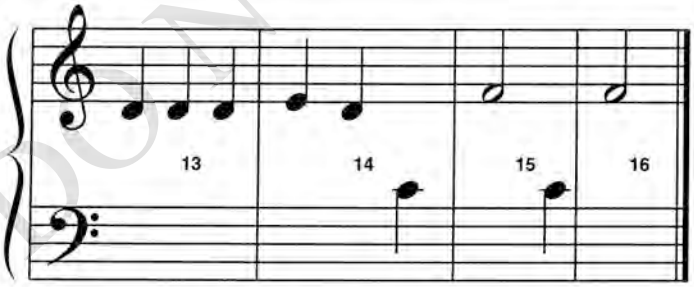
78

LEVEL 1-A

(c) MAYRON COLE







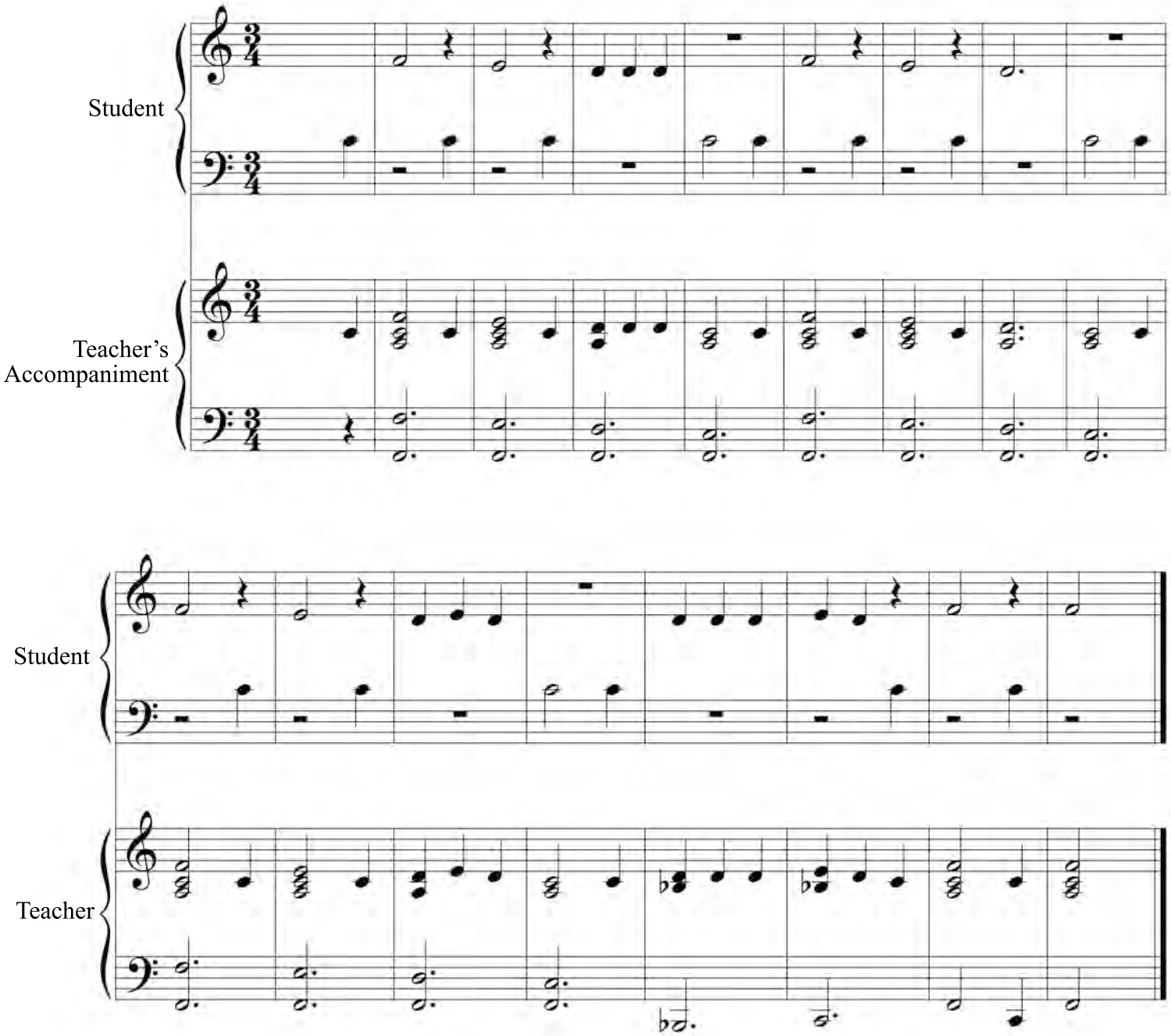
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

79

DO NOT COPY

(c) 2012 Mayron Cole

The Squeaky Gate



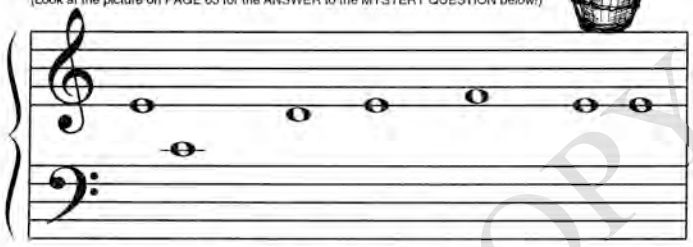
LEVEL 1-A

(c) MAYRON COLE

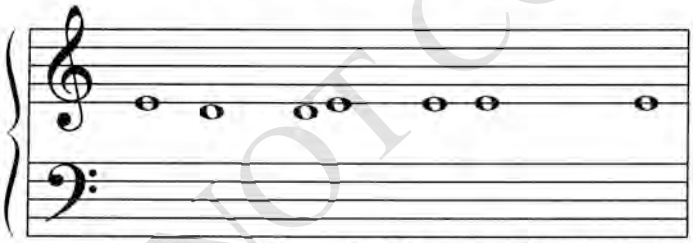


WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS BELOW TO SOLVE THE **MYSTERY MESSAGE**©.

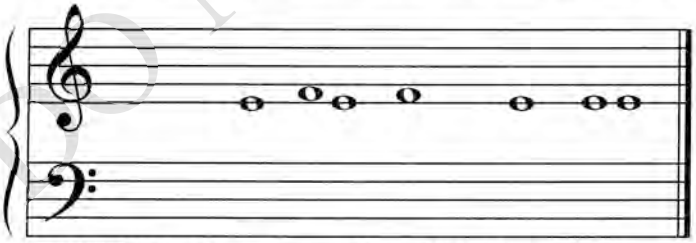
(Look at the picture on PAGE 65 for the ANSWER to the MYSTERY QUESTION below!)



TH__ __OOL WIN__ SW__PT IN __ROM TH__ __AST.



TH__ OL__ WOO__ __N GAT__ B__GAN TO SQU__AK!



HOW MANY APPL__S __ __LL __ROM TH__ TR__

ANSWER: _____. (Look at the picture on PAGE 77 for the ANSWER!)

80

LEVEL 1-A

(c) MAYRON COLE

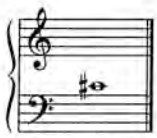
THE MAYRON COLE PIANO METHOD®

FUN SHEET

MOUNTAIN ECHO©

1. This, ♯ , is a SHARP SIGN. A SHARP SIGN before a note tells you to go _____ to play the very next key (either black or white).
(backward or forward?)
Review all of page 26.

2A. This is C SHARP:



(This C SHARP is played with your left hand.)

2B. On the keyboard below, COLOR the C-SHARP key with your pencil:





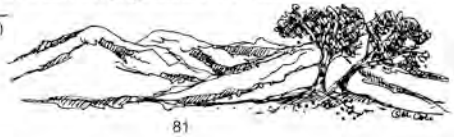
3. The _____ hand plays the HIGH STAFF NOTES.
(right or left?)

4. The _____ hand plays the LOW STAFF NOTES.
(right or left?)

5. Each staff has _____ lines and _____ spaces.
(4 or 5?) (4 or 5?)

6. This, 𝄐 , is a _____. It means to HOLD THE KEY DOWN A LITTLE LONGER.
(pedal mark or fermata?)

7. When MIDDLE C floats close to the LOW STAFF, the _____ hand plays it. Which hand plays MIDDLE C in MOUNTAIN ECHO?
(right or left?)
_____
(right or left?)



81

DO NOT COPY

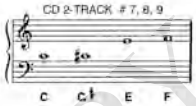
LEVEL 1-A (c) MAYRON COLE

MOUNTAIN ECHO

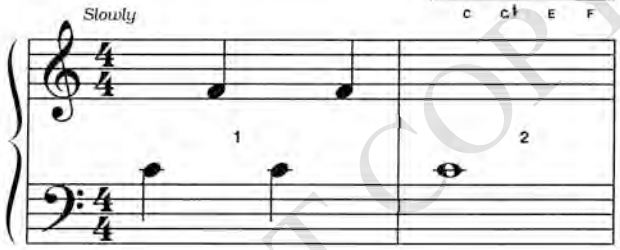
© *Mayron Cole*

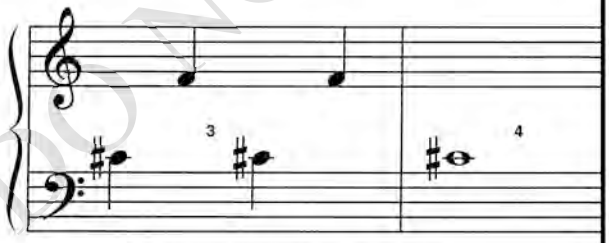
(BOTH-HANDS MUSIC)

CD 2-TRACK # 7, 8, 9



Slowly



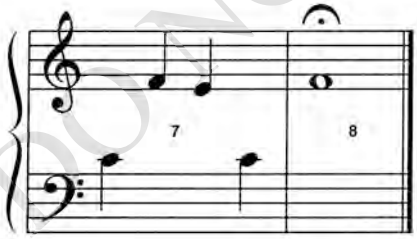


Play this piece two times every day until your next lesson.
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA____.

82

LEVEL 1-A (c) MAYRON COLE



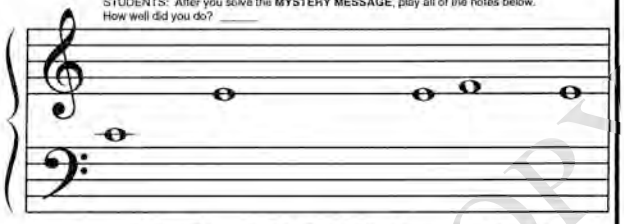


83

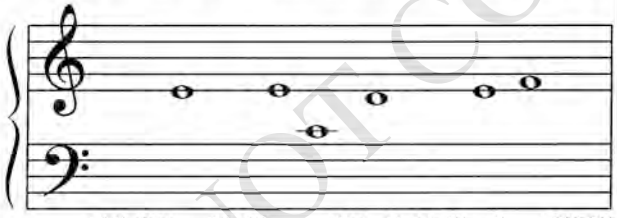
LEVEL 1-A (c) MAYRON COLE

WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS BELOW TO SOLVE THE **MYSTERY MESSAGE**!

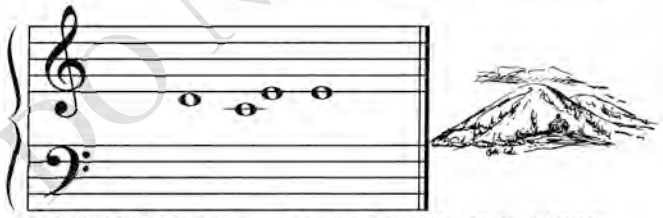
STUDENTS: After you solve the **MYSTERY MESSAGE**, play all of the notes below. How well did you do? ____



__LIMB TH__ MOUNTAIN TO TH__ __AIR, BLU__



SKY. WAV__ TO TH__ __LOU__S AS TH__Y __LOAT BY.



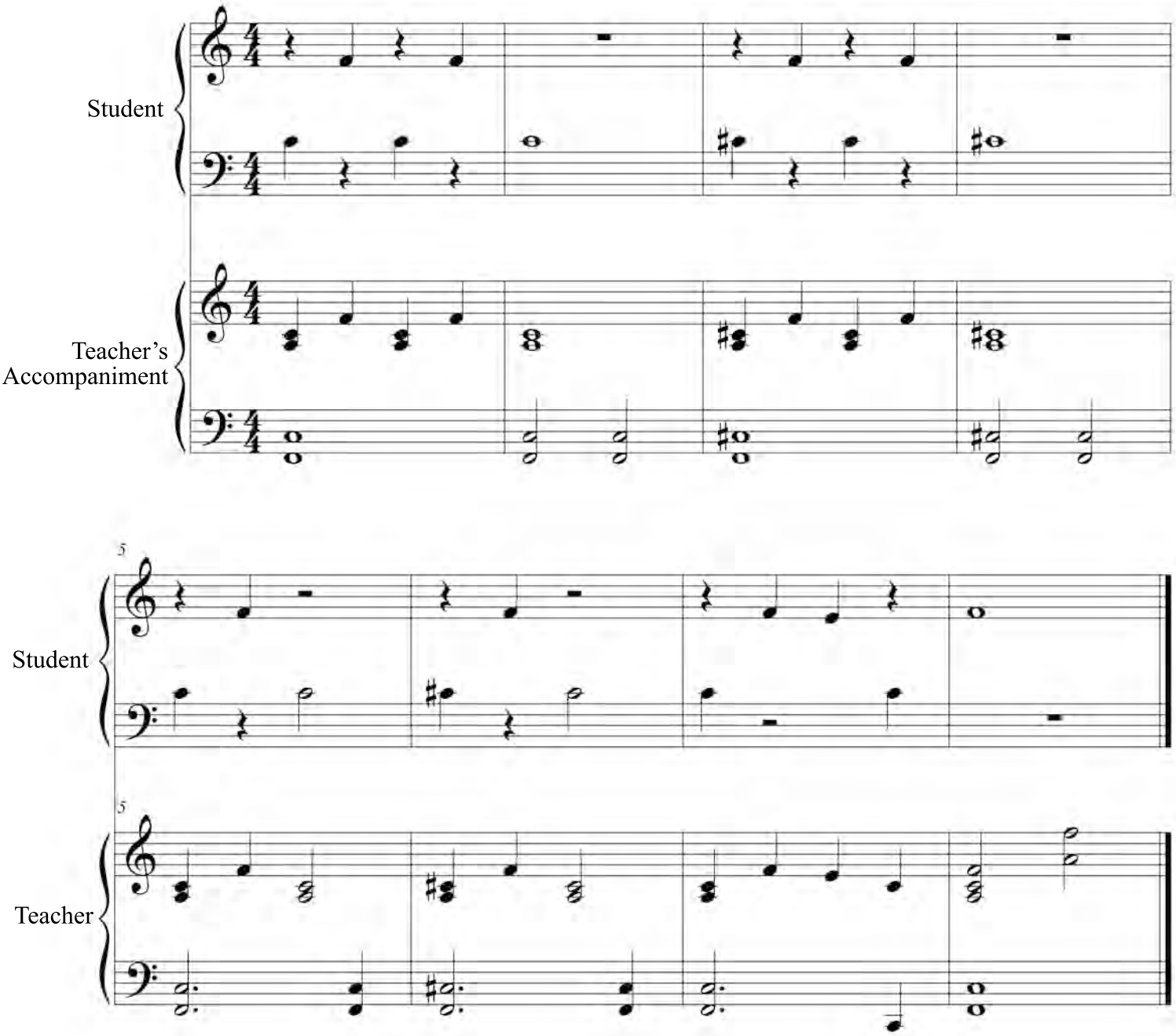
SAY WITH A LOU__ VOI__ __, "H__LLO!". DO YOU HEAR THE ECHO?

84

DO NOT COPY

(c) 2012 Mayron Cole

Mountain Echo



LEVEL 1-A LESSON 10 - Student Book Pages 85 - 92 45 MINUTES

		Student's Book	CD2 Track #	Accompaniment
MUSIC:	A Sharp Piece	87	10 11 12	112
	When I Was Little	88	13 14 15	113
	Running In Circles	89	16 17 18	115
	Fourteen Birdies	90	18 20 21	116

LESSON CONCEPTS: New Staff Notes: G F#
Tied Harmonic Thirds

SUPPLIES: **Theory Game Mat**
Pencils
Paper or Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers

LET'S BEGIN
Hand students pages 85 through 92. Students place pages in the backs of their binders.

PLAY LAST LESSON'S MUSIC IN ENSEMBLE (8 minutes)
Students play aloud as you play the teacher's accompaniment.

GO TO GROUP TIME (8 minutes)
Students bring their method binders to group time and turn to page 73 in their binders/books.
Teacher, say: Today we are going to learn the second line note in the treble staff: G.
Look at the notes on page 85. How many Gs can you find? Ans: 2.

Students turn to Page 86, The Mystery Message. Have students circle every G. How many Gs are there? Ans: 5.

Students look at page 87. With a highlighter, students circle every F# in *A Sharp Piece*. How many F#s are there? Ans: 15.

LET'S PLAY A THEORY GAME (14 minutes)
Using a small paper or plastic keyboard, ask questions such as these:
. F# is black key 1 (of the black 3s). ***Rodisha, on this keyboard find 2 different F#s.***
. ***Luigi, find two Gs and two F#s.***
. ***Lazandra, find two different F#s and two Es.***
. Show students Middle C on the demonstration paper/plastic keyboard. ***Ainsley, look at the first two measures of* A Sharp Piece. *Place your fingers on the correct keys that you will play.*** (G, F#, E are very "close" to each other on the keyboard. Have each student place their fingers on these keys so that they can "feel" the closeness. This will help them immensely when they later go to their keyboards.)
. ***Look at the tie-hold on measures 7 and 8. How many counts does this tie-hold equal. Ans: 6.***
Show the students the tie-hold in measures 15 and 16 on page 89, *(page 114 this manual)*. Explain that this tie-hold equals 6 beats. (Some students add every dotted-half note and think the total beats equal 12.)

Continue asking questions about all four compositions that will be studied today. But watch the time! Don't stay at game time too long!

IT'S TIME TO GO TO THE KEYBOARDS

Students turn to page 85 *(page 111 in this manual)* and play aloud in ensemble the shown notes. Count to 4 on each note. Play these notes through two times.

For older students: The first time through the notes, count to 4 on each note.
Second time through the notes, count to 2 on each notes.
Third time through the notes, count to 1 on each note.

A Sharp Piece! (4 minutes) *(page 112 this manual)*

Students quickly find all the F#s on their keyboards.

Ask: How many times will you play G F# E (in succession) in this piece? Ans 7. (Measures 1, 2, 5, 6, 14- 15.)

Have the students circle these 7 patterns with a pastel watercolor marker. **Your students are beginning to see that compositions are made-up of patterns. This realization makes learning/memorizing music easier.**

Have students look at their page 89s *Running in Circles*, measures 9, 10, 11, 12. *(page 114 in this manual)* **What pattern makes these measures easy?** Ans: F and G alternate for the entire four measures.

Always show your students the patterns in their music.
Seeing/hearing patterns enables your students to play
new music easily. Later this skill will be used in composition.

Students turn their keyboards' volume to mute and practice line 1 of *A Sharp Piece!* (Page 87 in students' books/page 112 in this manual.) You walk from keyboard to keyboard checking each child's progress. When line 1 is completed, the student may then try playing line 2 (on a mute keyboard, of course!)

If you are running short of time, have students play only lines 1 and 3 of *A Sharp Piece!*

KEYBOARD RELAYS (10 minutes)

When I Was Little, *Running in Circles*, and *Fourteen Birdies* all use only the E F G keys. Give each student a number. Student(s) #1 will practice lines 1 and 4 in all three of the above named pieces. Student(2) #2 will practice lines 2 and 4, etc. (Practicing will be done on mute keyboards. In large classes, several students can be assigned the same line.) When their assigned lines are learned in all three pieces, students raise their hands.

With you playing softly with each "team" of students, play all three pieces. Students are to try to "come in" on their line without breaking the rhythm of the composition.

Teachers: If you are running short of time in a piano class, teach only the difficult portions of a composition. You do not need to go through the entire piece if the same notes are used over and over (such as in today's lesson.)

IT'S TIME TO GO! (1 minute)

Students check the compositions on page ix that you want them to practiced and reviewed.

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

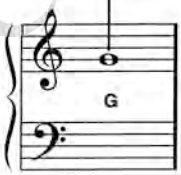
FUN SHEET

INTRODUCING G!©



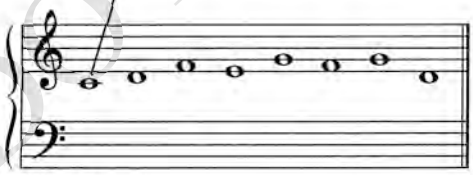
1. The SECOND LINE in the HIGH STAFF is G!







2. Write the letter names of these notes on the blanks below. Then, draw a line from each note to its key on the keyboard above.



LETTER NAME: C _____ _____ _____ _____ _____ _____ _____.

3. When you go to the keyboard, play these notes 3 times and once more for your teacher. Count to "4" on eac
please.

DO NOT COPY

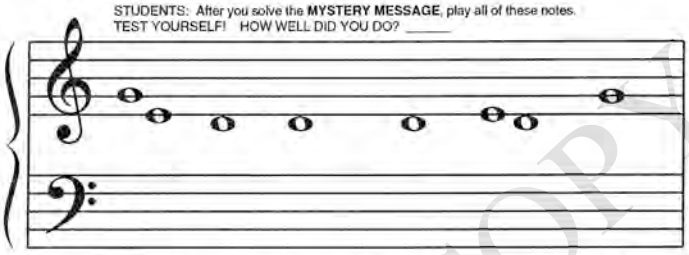
85

LEVEL 1-A

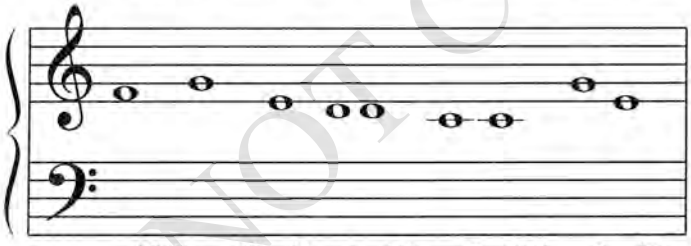
(c) MAYRON COLE

WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS PROVIDED TO SOLVE THE **MYSTERY MESSAGE©**.

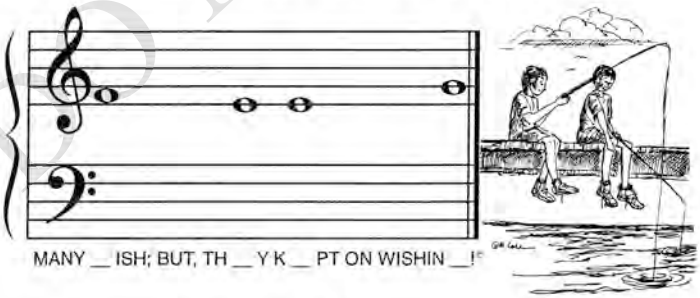
STUDENTS: After you solve the **MYSTERY MESSAGE**, play all of these notes.
TEST YOURSELF! HOW WELL DID YOU DO? _____



__ __RAL__ AN__ HAROL__ LOV__ __ TO __O



__ISHIN__. TH__Y __I__N'T __AT__H A __R__AT



MANY __ISH; BUT, TH__Y K__PT ON WISHIN__!©

DO NOT COPY

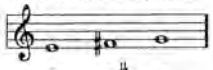
86

LEVEL 1-A



(c) MAYRON COLE

CD 2-TRACK # 10, 11, 12

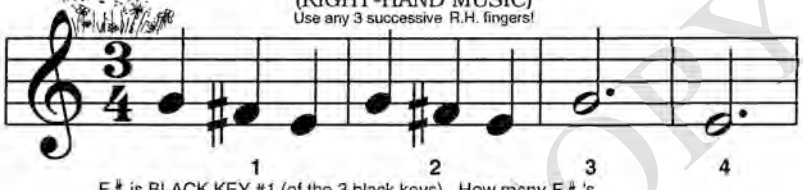


A SHARP PIECE!

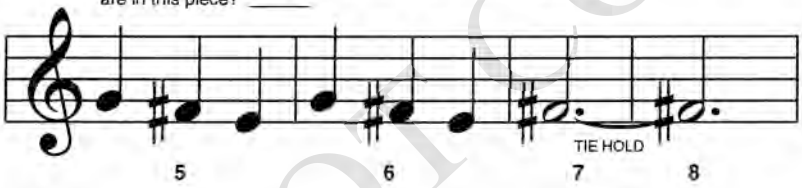
© *Mayron Cole*

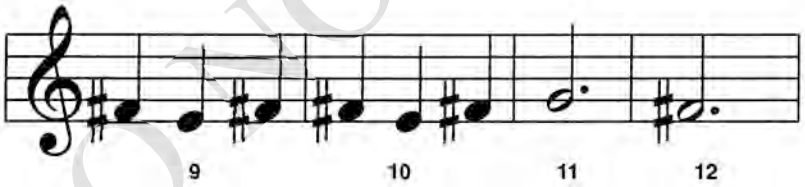
(RIGHT-HAND MUSIC)

Use any 3 successive R.H. fingers!



F♯ is BLACK KEY #1 (of the 3 black keys). How many F♯'s are in this piece? _____







Play this piece two times every day until your next lesson.

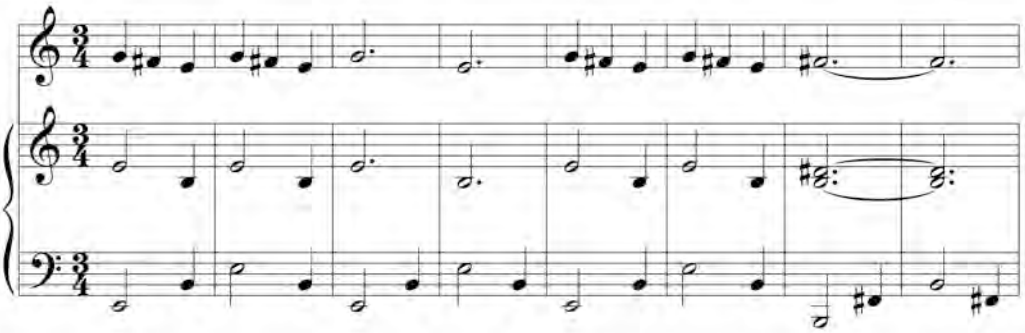
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA____

87

DO NOT COPY

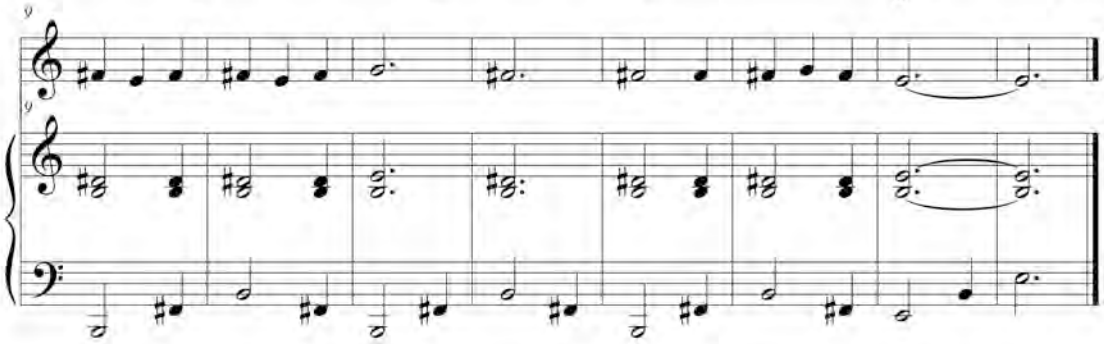
Student

Teacher's Accompaniment



Student

Teacher



LEVEL 1-A

(c) MAYRON COLE

"WHEN I WAS LITTLE"

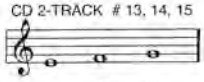


© Mayron Cole

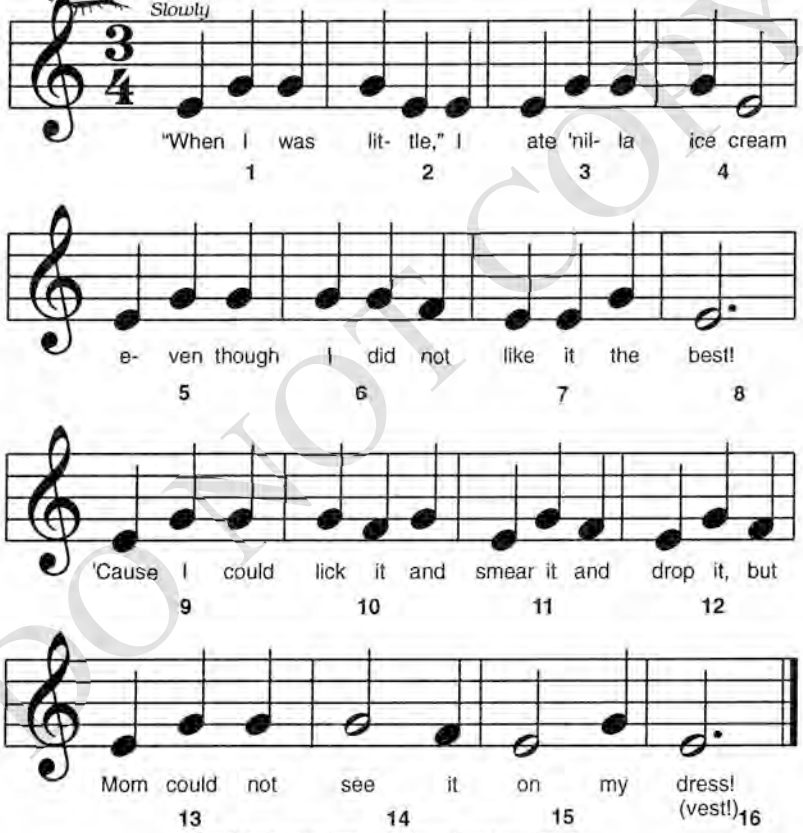
(RIGHT-HAND MUSIC)

Use 3 successive R.H. fingers!

CD 2-TRACK # 13, 14, 15



Slowly

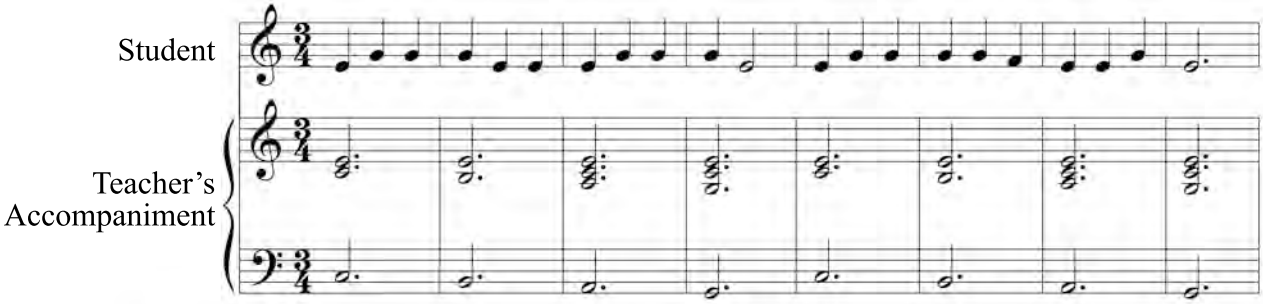


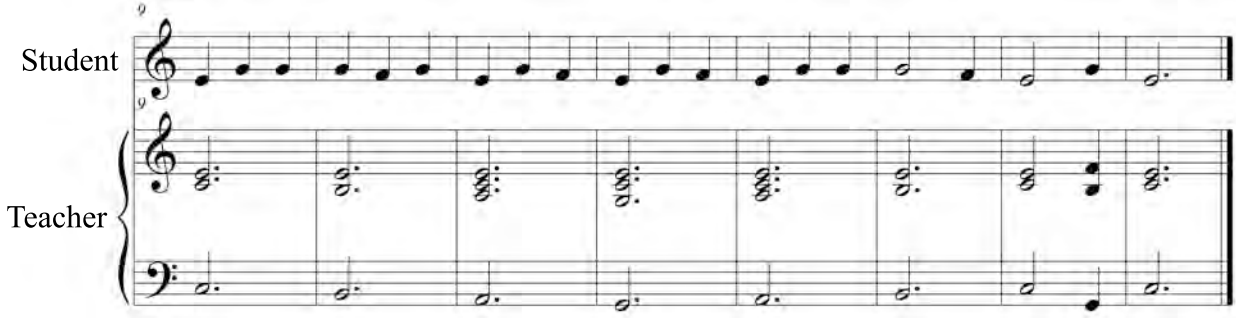
Play this piece two times every day until your next lesson.

KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

88

DO NOT COPY





LEVEL 1-A

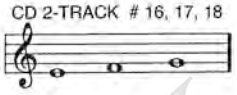
(c) MAYRON COLE



RUNNING IN CIRCLES

© Mayron Cole

CD 2-TRACK # 16, 17, 18

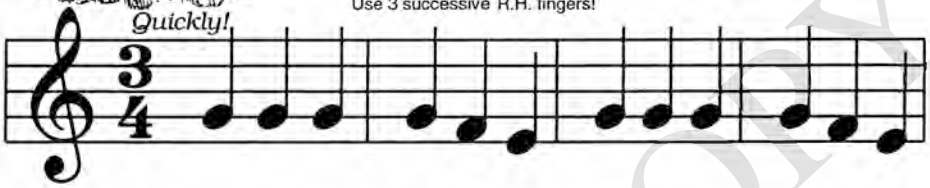


E F G

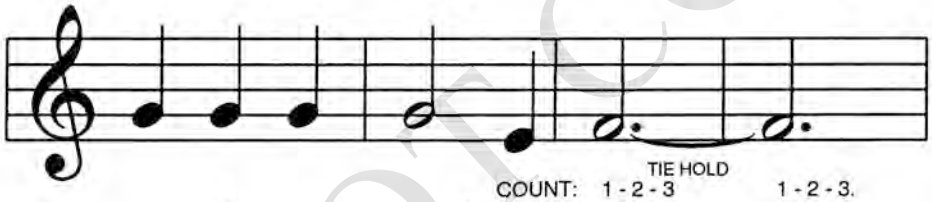
(RIGHT-HAND MUSIC)

Use 3 successive R.H. fingers!

Quickly!



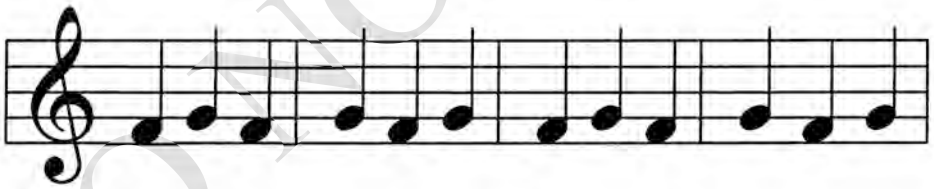
1 2 3 4



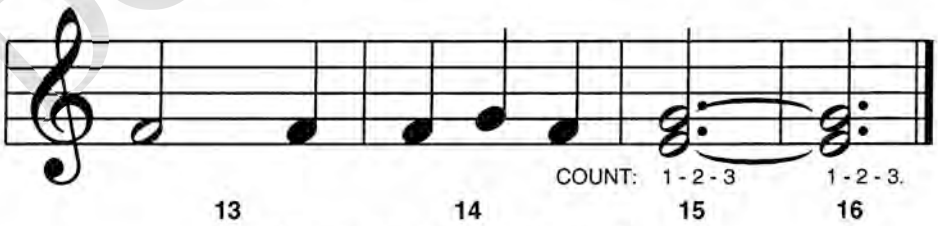
TIE HOLD

COUNT: 1 - 2 - 3 1 - 2 - 3.

5 6 7 8



9 10 11 12



COUNT: 1 - 2 - 3 1 - 2 - 3.

13 14 15 16

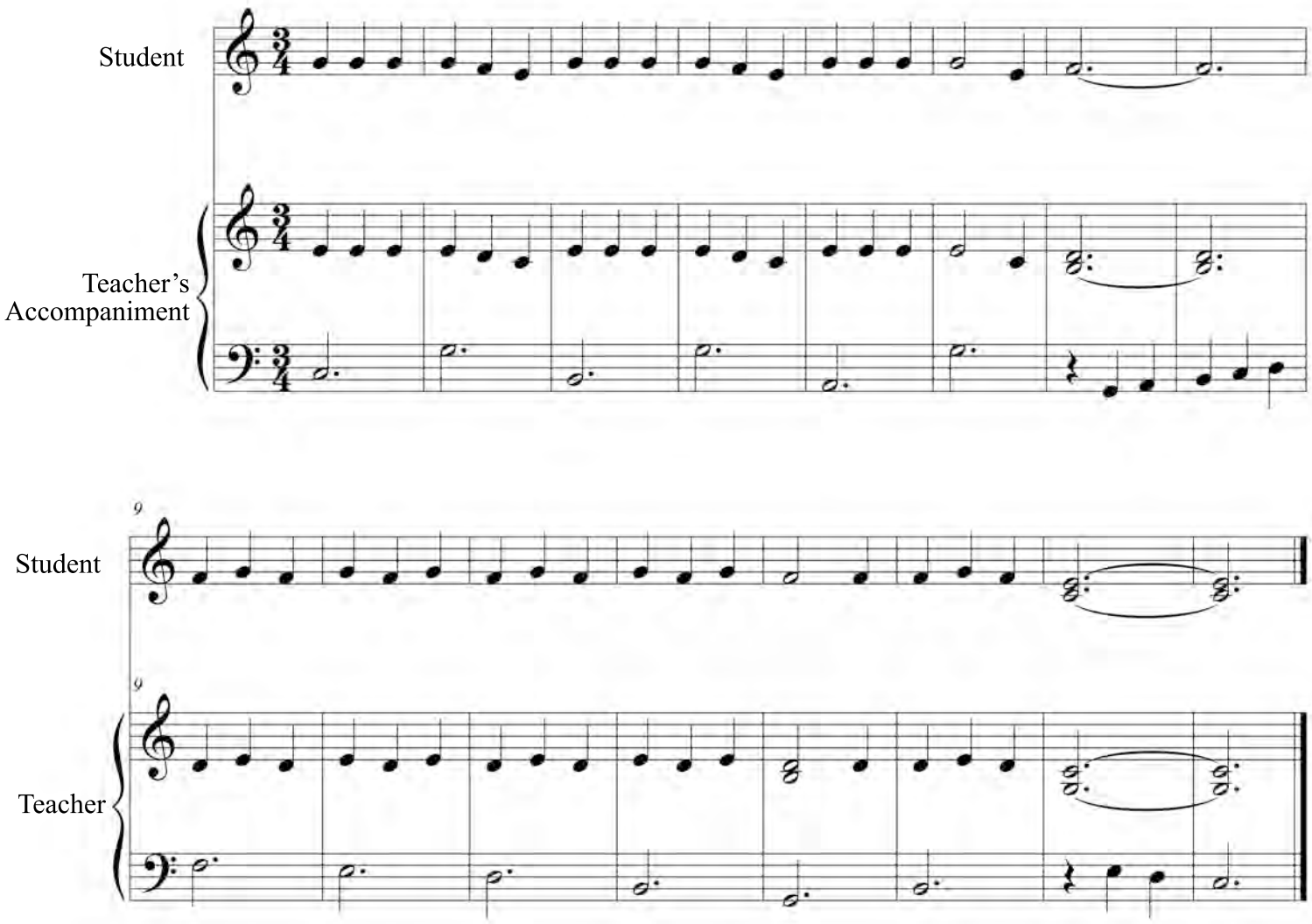
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

89

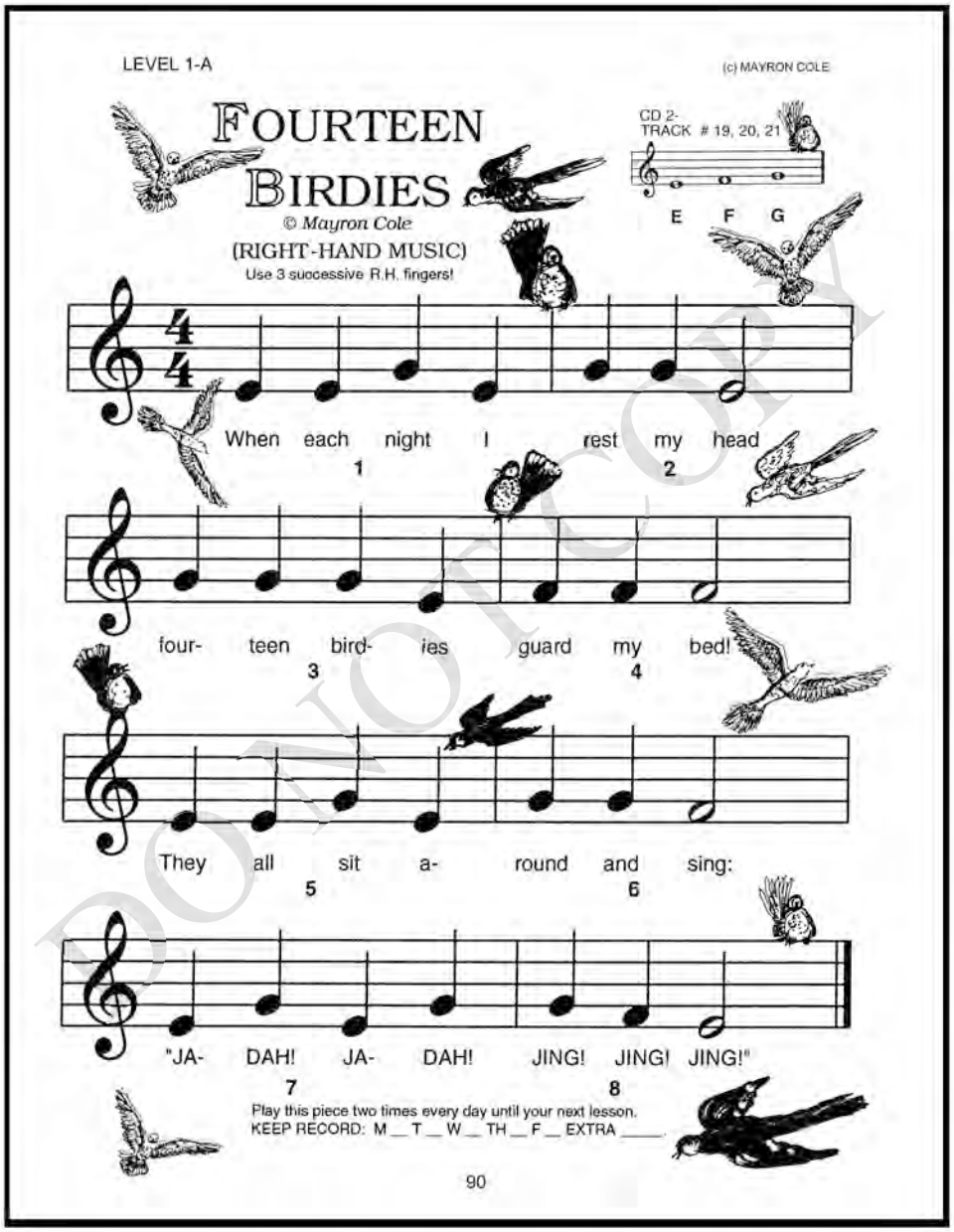
DO NOT COPY

(c) 2012 Mayron Cole

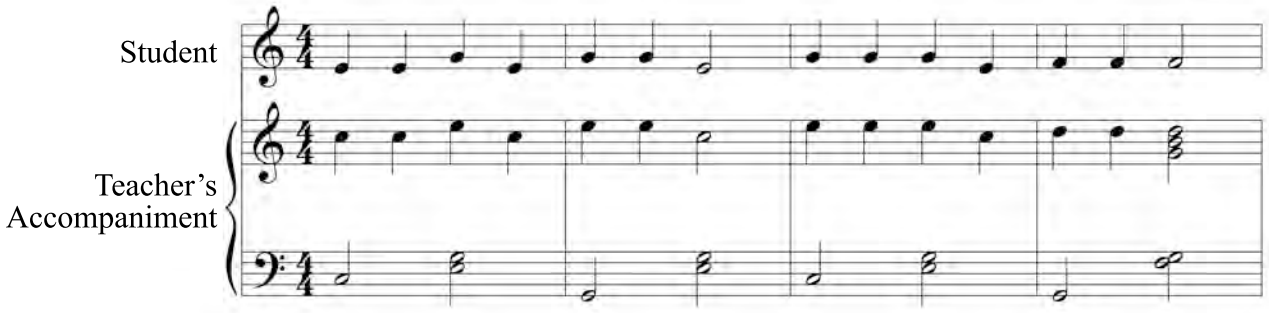
Running in Circles

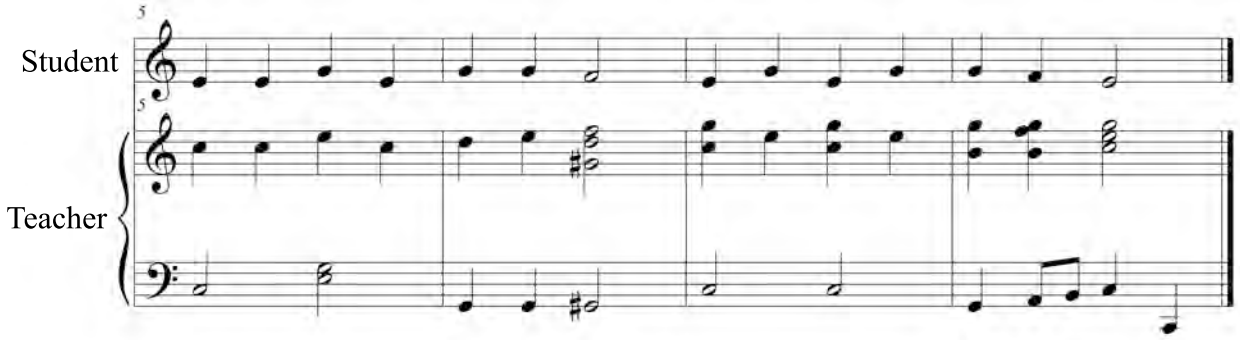


NOTES:


LEVEL 1-A
(c) MAYRON COLE
FOURTEEN BIRDIES
© Mayron Cole
(RIGHT-HAND MUSIC)
Use 3 successive R.H. fingers!
CD 2-
TRACK # 19, 20, 21
E F G
When each night I rest my head
1 2
four- teen bird- ies guard my bed!
3 4
They all sit a- round and sing:
5 6
"JA- DAH! JA- DAH! JING! JING! JING!"
7 8
Play this piece two times every day until your next lesson.
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA____
90

DO NOT COPY


Student
Teacher's Accompaniment


5
Student
Teacher

LEVEL 1-A LESSON 11 - Student Book Pages 93 - 96 45 MINUTES

		Student's Book	CD2 Track #	Accompaniment
MUSIC:	Indian Campfires	94	22 23 24	121
	Little Church Bells	95	25 26 27	122
	Ring Those Bells	96	28 29 30	123

LESSON CONCEPTS: Staff Notes C D E F G
Harmonic Third and Fourth; *D C al Fine*
Damper Pedal; Fermata; Tone Cluster

SUPPLIES:
Theory Game Mat
Pencils
Highlighter/Pastel Watercolor Markers
Paper or Plastic Keyboard

IT'S TIME TO START
Hand out today's pages to students. They always place the new pages in the backs of their binders.

THEORY WORKSHEET TIME (3 minutes)
Students may work page 93 *(page 120 in this manual)* while still seated at their keyboards. You read the questions as your students answer aloud. Keep every student involved in the class lesson!

GO TO THEORY GAME TIME (15 minutes)

Teacher, **last lesson** your students learned treble clef G. Today's lesson reviews the five notes that should now be known: C,D,E, F, G. You might want to divide today's lesson into TWO LESSONS if you are teaching younger students.

Indian Campfires P. 94 in students' boooks/page 120 in this manual
Ask questions such as these:

- Look at measure 6. What note is skipped? Ans: E.
- Without looking at a keyboard, how many white keys do you skip between D up to F? Ans: 1.
- Look at the fourth in measure 16. How many white keys do you skip from D up to G? Ans: 2.
- Look for the F D F patterns. Look for the D F F D patterns.

Little Church Bells P. 95 in students' books/page 122 in this manual

- Show the students the damper pedal sign.
- Look at measure 16. What two notes are played simultaneously? Ans: C and E.
- Look at the fermata under the notes in measure 16. What does a fermata tell you? Ans: Hold a little longer.
- Look for the F D D patterns.

Ring Those Bells! P. 96 in students' books/pagae 123 in this manual

. Look at measures 1 and 2. Then look at measures 3 and 4. Are measures 1 and 2 exactly like measures 3 and 4? Ans: No.

What is different? Ans: Measure 2 ends with a G. Measure 4 ends with a C.

. Look at the note pattern G F E C. How many times is this pattern used? Ans: 4.

. Look again at the above pattern. What note is skipped? Ans: D.

. What does *DC al Fine* mean in Italian? Ans: Go back to the beginning and end at *Fine*.

. At what measure does *Ring Those Bells* end? Ans: End of measure 4.

Teacher, you see that analyzing your students' music in game time actually teaches your students what to do when they go to their keyboards. Game time is a wonderful teaching time!

GO TO THE KEYBOARDS (18 minutes)

You may skip around in the music.

Look first at *Ring Those Bells (P. 96 in students' books/page 123 in this manual.)* . Allow the students to try measures 1 through 4 on mute keyboards as you go quickly from student to student checking for correctness.

Students should be practicing on these four measures as you "hear" other students. Never allow a student to just sit and stare!

After you have checked each student's "playing" they may practice to the end of the composition (on a mute keyboard.)

Next, have students turn-up the volume on their keyboards as all of you play *Ring Those Bells* aloud. Go slowly with this exercise, of course!

Play "Changing Keyboards" (Turn to Page 84 to review rules.0

Students are to play measures 5 through 8, stand (leaving their music on their on keyboard) and move to the keyboard to their right while YOU count 8 steady beats. They then sit, play the four inidicated measures again, repeating the above process. This continues until students rotate back to their own keyboards.

Continue to select portions of music from the three compositions given today to your students. You do not have to work through the entire piece of music. Teach the difficult spots. Your students have enough foundation by now to work through the remainder of the music at home by themselves. They are being trained to think! Yea!

HEAR LAST LESSON'S MUSIC (9 minutes)

Play in ensemble as many of last lesson's compositions as time allows. Any unheard music can be heard again next lesson.

IT'S TIME TO GO!

Be sure that your students check on page ix all of the music you wish for them to practice. Constantly review previously learned music. This will make your students stronger and stronger in note reading.

The most often asked question:

How do you hear each student individually in a group piano lesson?

Ans: From time to time, each student is asked to play aloud a specified line of a composition--or a specified measure of a composition. But you rarely hear a student play an entire piece by themselves except when the students are practicing in class for a class piano recital.

The reason: This is a group piano class. All playing and learning is done as a group. This type of learning is what most students are used to in their school environments.

The reward: Most group taught piano students become stronger note players and rhythm counters than privately taught piano students. And group piano students usually stay with piano lessons longer.

LEVEL 1-A

THE MAYRON COLE PIANO METHOD®

(c) MAYRON COLE

FUN SHEET

INDIAN CAMPFIRES©, LITTLE CHURCH BELLS©, RING THOSE BELLS!©

SOMETHING NEW!

1. "D.C. al Fine" is an ITALIAN phrase. It means "GO BACK TO THE BEGINNING AND PLAY TO FINE." (Say, "FEE-nāy" - not "fine.") FINE means "the end" in ITALIAN. Turn to RING THOSE BELLS! on page 96. *Circle* "D.C. al Fine" with your pencil. Show your teacher where the piece will END.

2. This, ⌊_____⌋, is a PEDAL MARK. It tells you to push down the RIGHT PEDAL with your _____ foot. (Always keep your HEEL (right or left?) on the floor!) Look at LITTLE CHURCH BELLS on page 95. Do you see the PEDAL MARKS? _____ (yes or no?)

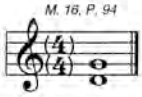
3. At the end of LITTLE CHURCH BELLS, these two notes play at the SAME TIME. What are the letter names of these notes? _____ & _____

M. 16, P. 95



4. At the end of INDIAN CAMPFIRES, these two notes are played at the SAME TIME. What are the letter names of these notes? _____ & _____

M. 16, P. 94



5. This, 𝄐, is a FERMATA. It means to HOLD DOWN THE KEY A LITTLE LONGER. _____ Look at measure 16 on page 94 and on page 95! (yes or no?)

6. Turn to INDIAN CAMPFIRES on page 94. Are there any E's in this piece? _____ (yes or no?)

7. A good pianist plays the assigned music TWICE A DAY! _____ (yes or no?)

8. The Italian word, "Fine," (Say, "FEE-nāy.") and the English word, "FINAL," mean the same thing. _____ (yes or no?)

93

LEVEL 1-A

(c) MAYRON COLE



INDIAN CAMPFIRES

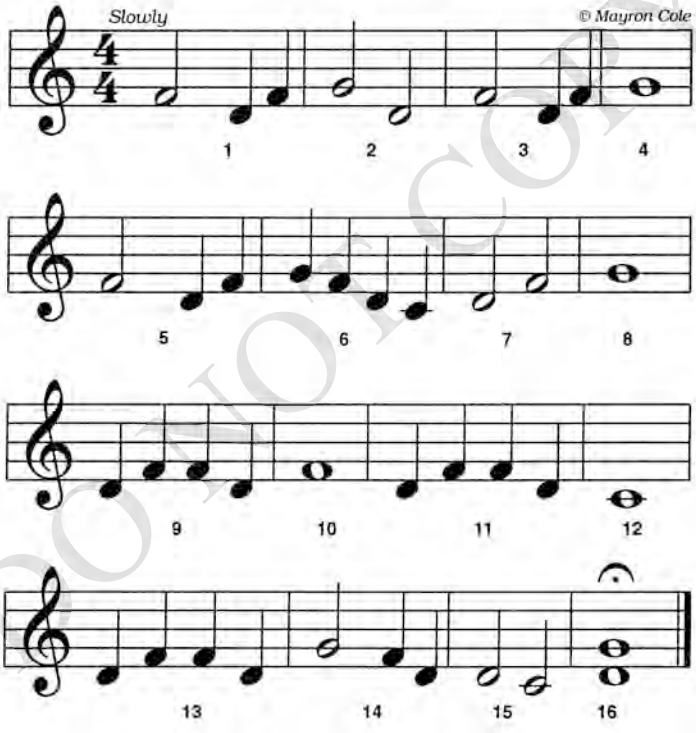
(RIGHT-HAND MUSIC)

CD 2-TRACK # 22, 23, 24

C D F G

Slowly

© Mayron Cole



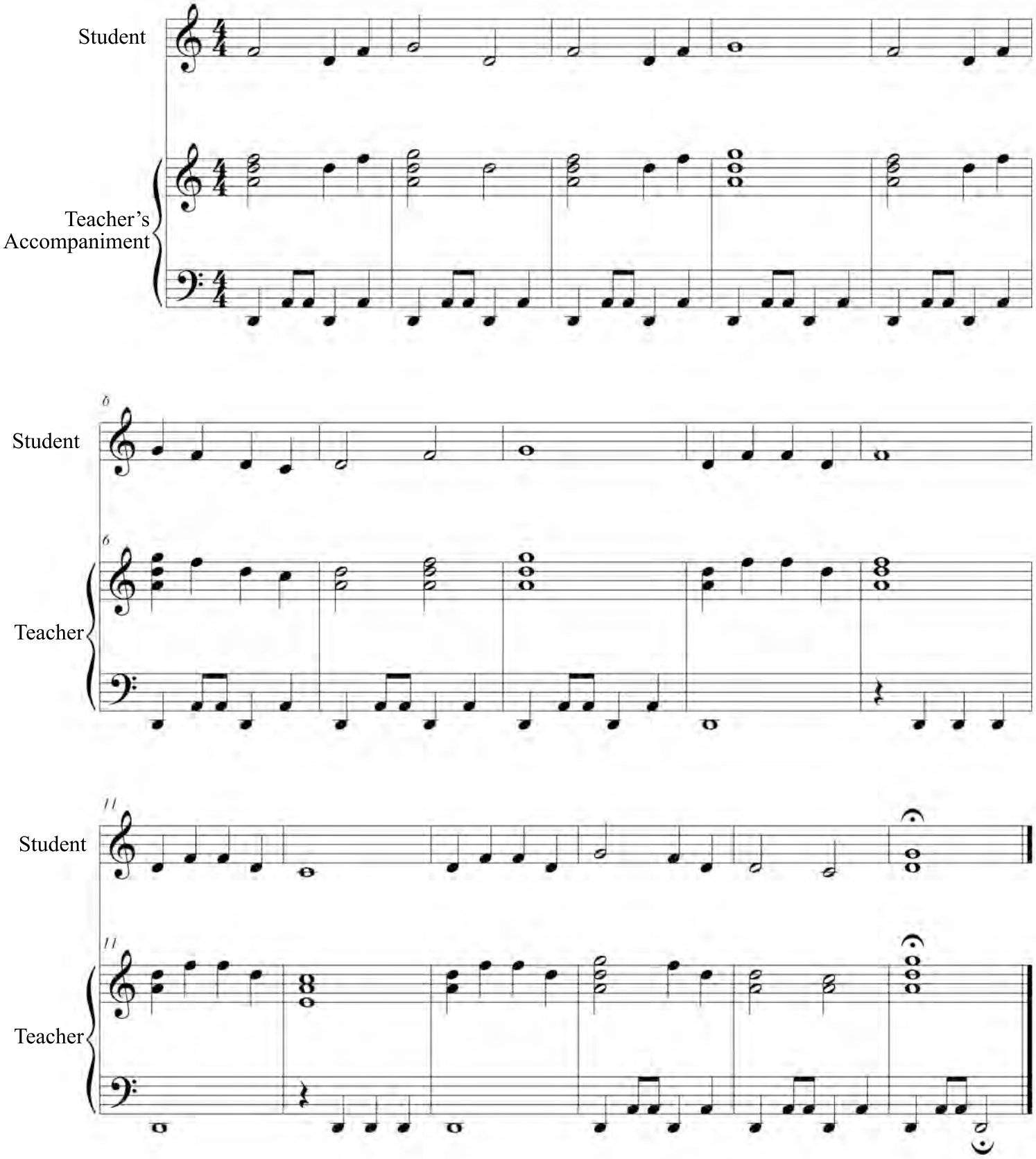
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

94

DO NOT COPY

(c) 2012 Mayron Cole

Indian Campfires



LEVEL 1-A

(c) MAYRON COLE

LITTLE CHURCH BELLS

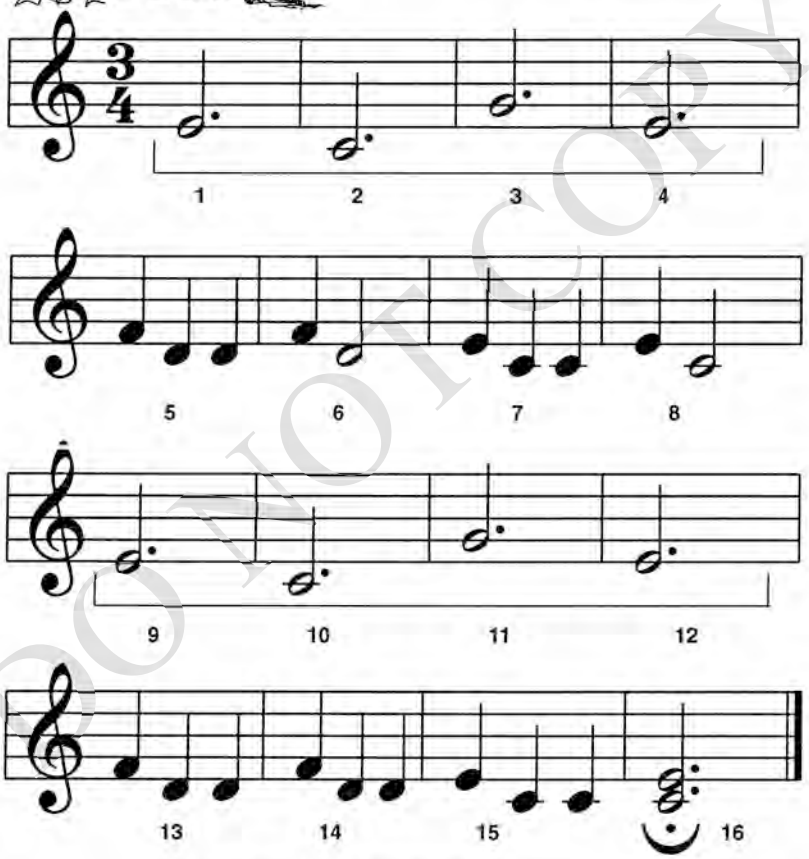
© Mayron Cole

(RIGHT-HAND MUSIC)

CD 2-TRACK # 25, 26, 27

C D E F G

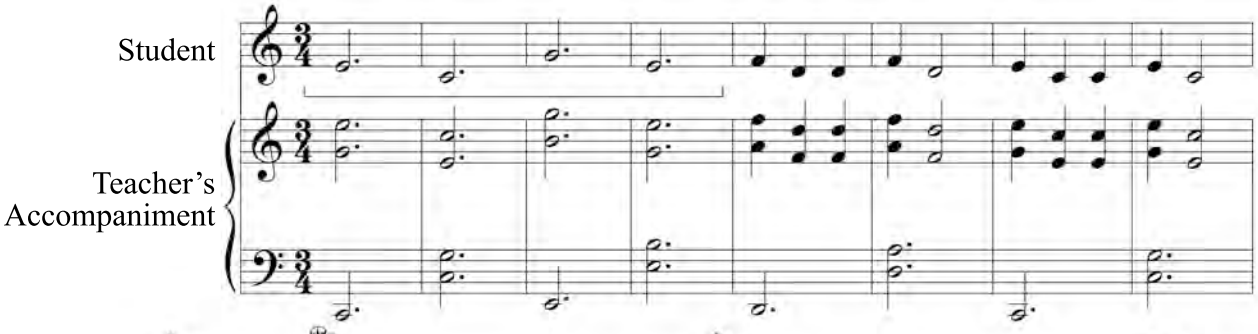


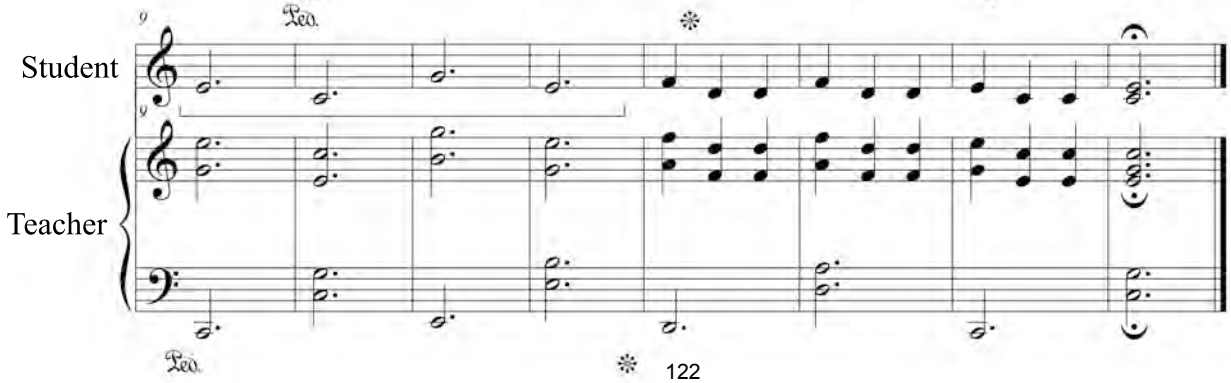


Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

95

DO NOT COPY





LEVEL 1-A

(c) MAYRON COLE

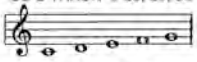


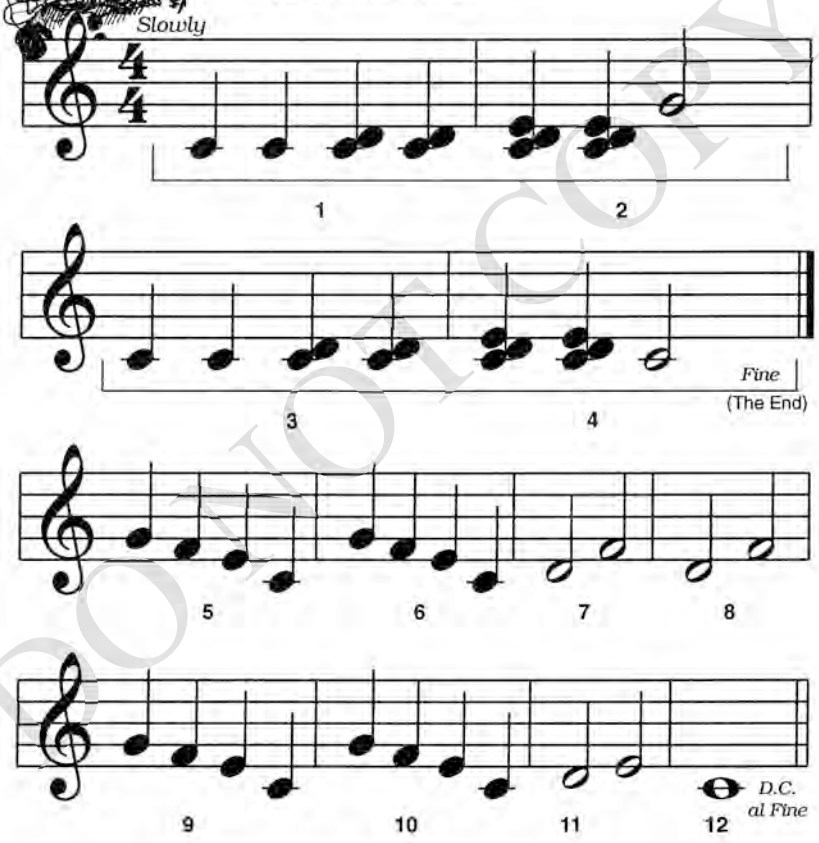
RING THOSE BELLS!

© Mayron Cole

(RIGHT-HAND MUSIC)

CD 2-TRACK # 28, 29, 30

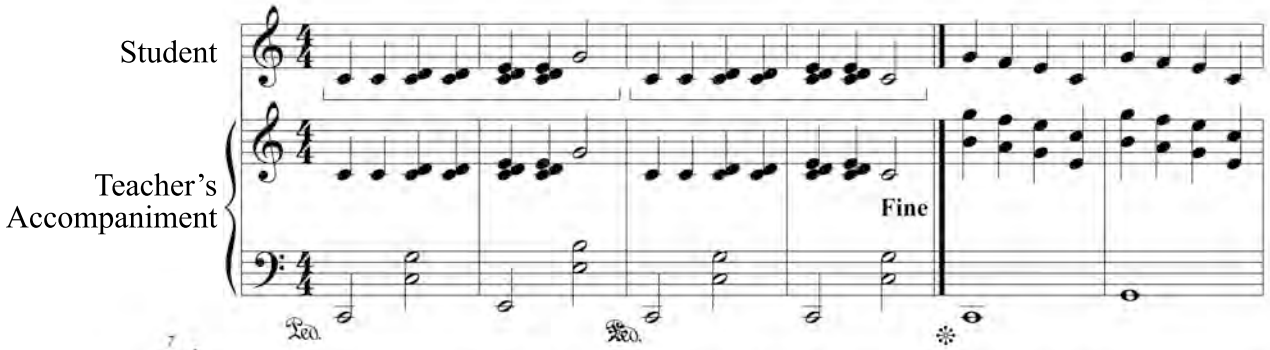


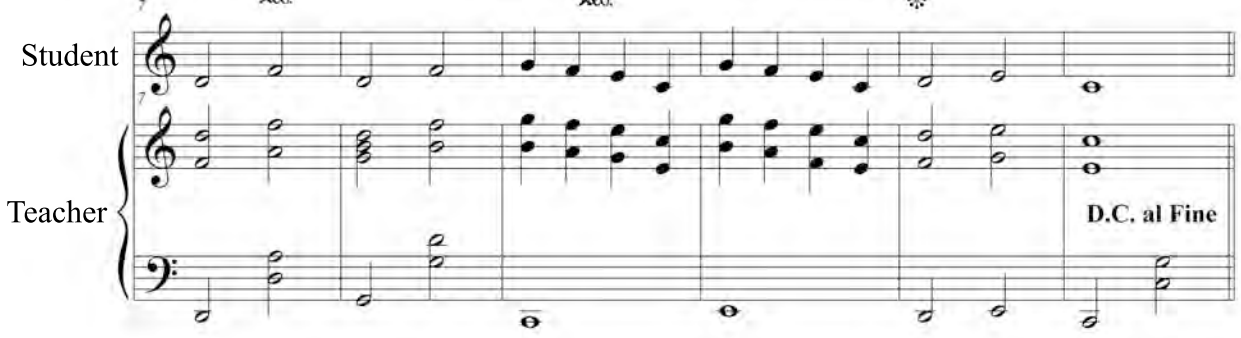


Play this piece two times every day until your next lesson.
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA____

96

DO NOT COPY





CATCHUP DAY

Teachers: Anytime you think your students need to slow-down and work more on already assigned music, have a "catchup" day. Play two theory games; allow each student to play a solo for the class (from material in his/her method book); work any unfinished theory pages; play some rhythms as a group on the drum, etc. Catchup Day can be scheduled whenever you want. It's a great way to check to see that each student is keeping up with the class' work.

LEVEL 1-A LESSON 12 - Student Book Pages 97 - 100 45 MINUTES

		Student's Book	CD2 Track #	Accompaniments
MUSIC:	Autumn Bells	98	31 32 33	129

LESSON CONCEPTS: Review of Previously Learned Concepts/Notes
Sharp/Flat Rule

SUPPLIES: Theory Game Mat
Pencils
Paper of Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers
Drum

IT'S TIME TO START THE PIANO CLASS!
Give the students pages 97 - 100. Students place these pages at the back of their method binders.

WARM-UP TIME (10 minutes)
Start the piano class by playing any "review" pieces that you think need hearing. Reviewing previously learned music is a great learning tool for your students. Also, let students suggest a favorite "old" piece to play – if time allows.

PLAY LAST LESSON'S MUSIC (10 minutes)
Allow each student to select/play a piece by themselves. All of the students may select the same piece, if they like. But playing by themselves is optional. If a student demures, allow him/her to play the piece with you. Most students enjoying playing the piano for their fellow classmates. ***Do not grade the individual playing.*** **Everyone plays Ring Those Bells as an ensemble for a group grade.**

GO TO THEORY WORKSHEET TIME (3 minutes)
Students take their method binders/spiral books to game time.
Students turn to page 97 in students' books/page 127 in this manual. With you reading the questions, students answer the questions.

LET'S PLAY A THEORY GAME (12 minutes)
Put drum in center of circle.
Autumn Bells is a concept/note review piece. Ask questions such as these:
. Lucia, there is only 1 beat in measure one. Where are the missing two beats? Ans: The last measure.
. (Using the drum.) For a free throw for everyone, lets beat the rhythm of the first line (count aloud, please.)
. Tomas, look at measures 15 and 16. Do you play the second E in measure 16? Ans: No. Why not? Ans: Because it is tied. How many beats do the two tied Es equal? Ans: 6.
. Ardvilla, look at measures 21 and 22. How many F#s will you play? Ans: 6. Why? Ans: " Once a note is sharped or flatted, it remains that way for the rest of the measure--unless a natural cancels it."
. Laurence, look at measure 33. What three keys will you play at the same time? Ans: C D E.
. Ishmac, look at the fermata in measure 35. What does a fermata tell you? Ans: Hold down the keys a little longer.

IT'S TIME TO GO TO THE KEYBOARDS (10 minutes)

Students turn to page 98-99, *Autumn Bells* *(page 128 in this manual)*

Have students look at measures 21, 22, 23, and 24.

Students turn their keyboards' volumes to mute and practice these measures. Students raise their hands when they are secure with playing these measures. After all students indicate that they are ready, students now play these measures aloud with you.

The reason? $F^{\#}$ to G is a close interval for young fingers and needs some extra practice. Also, the tied G in measures 23 - 24 is often counted incorrectly.

Find the Patterns

With a colored pastel marker, students circle in their music every G down to E pattern. How many times is G down to E played in *Autumn Bells*? Ans: 8.

With a different colored pastel marker, students find and circle all the D E F patterns (such as in measures 3 and 7.) How many times is the D E F pattern found? Ans: 6.

Try playing *Autumn Bells* aloud as a group. If this is too difficult, try playing as an ensemble through measure 8. Then, try through measure 24.

Changing Keyboards

Isolate a small but challenging section of *Autumn Bells* that you think needs extra work. Turn to page 84 for a review of how to play "Changing Keyboards".

IT'S TIME TO GO!

Students turn to page ix in their books and mark the compositions that they are to practice for next lesson. Don't forget the 4-B-4.

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

AUTUMN BELLS©

DO YOU KNOW?



1. This, 𝄞 , is the _____-clef because it was originally a BIG LETTER G: 𝔊 .
2. This, 𝄢, is the _____-clef because it was originally a BIG LETTER F: 𝔉 .
3. ONCE A NOTE IS SHARPED OR FLATTED, IT REMAINS THAT WAY FOR THE REST OF THE MEASURE - UNLESS A NATURAL SIGN (♮) CANCELS IT._____ (yes or no?)
4. A TIE HOLD means to strike a key and KEEP HOLDING THE KEY DOWN for the combined counts of both of the tied notes. _____ (yes or no?)
5. This TIE HOLD equals _____ counts: (3, 5, or 6?)



6. A SHARP SIGN, ♯ , tells you to go _____ to play the very next key (either black or white). (forward or backward?)
7. This, ⌊_____⌋ , is a PEDAL MARK. It tells you to push the _____ (right or left?) pedal down with your RIGHT FOOT. Remember: Always keep your heel on the FLOOR!
8. This, 𝄐 , is a FERMATA. It means to HOLD THE KEY DOWN A LITTLE LONGER._____ (yes or no?)
9. The FLAT SIGN, ♭ , tells you to go _____ to play the very next key (either black or white). (forward or backward?)

97

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE



AUTUMN BELLS!

© Mayron Cole

(RIGHT-HAND MUSIC)

CD 2-TRACK # 31, 32, 33

C D E F G

Crisply!

(Anacrusis) PRE-1 1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

98

LEVEL 1-A

(c) MAYRON COLE

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

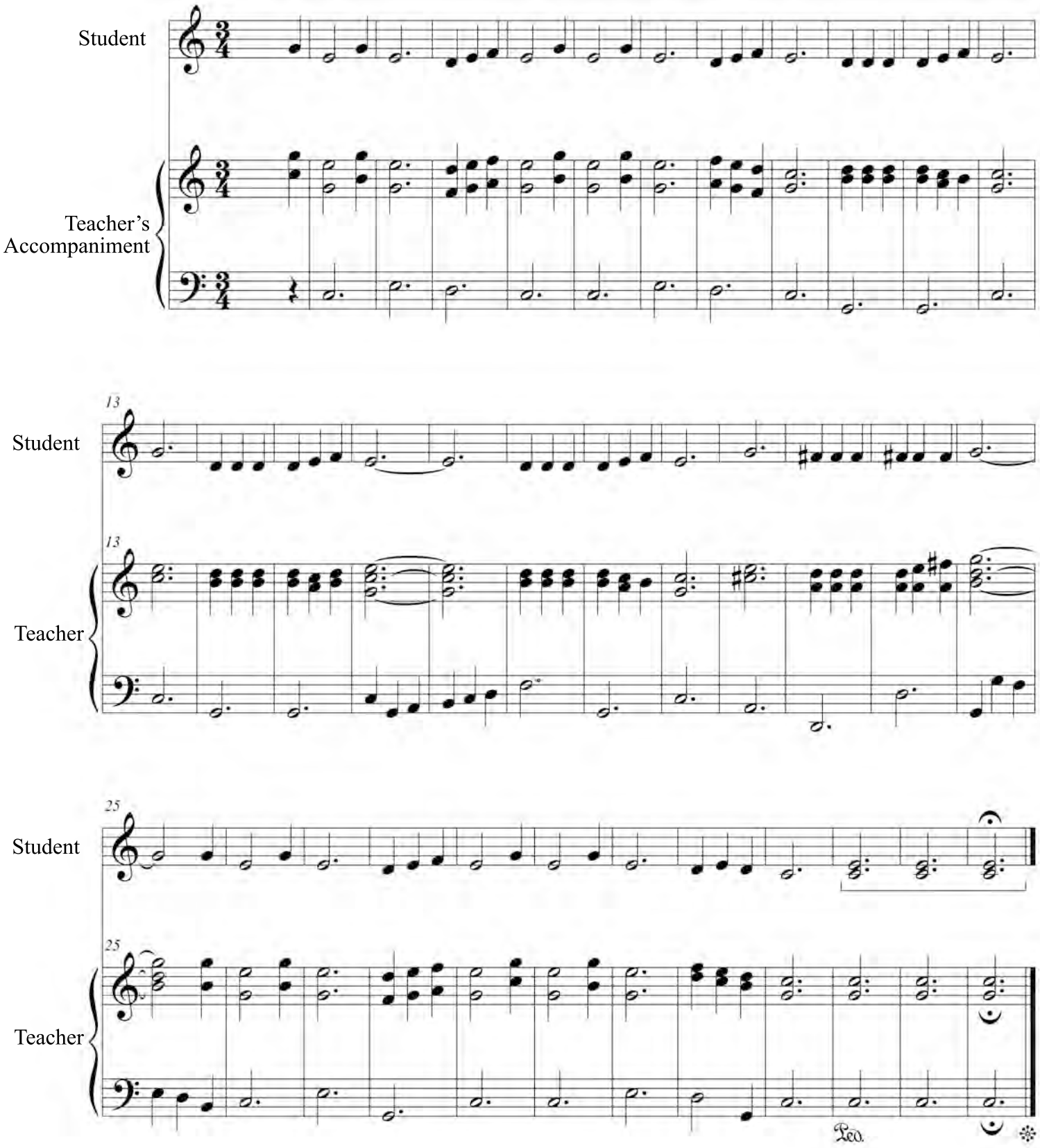
Play this piece two times every day until your next lesson.
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA____

99

DO NOT COPY

(c) 2012 Mayron Cole

Autumn Bells



Teachers: Fingering numbers are introduced in Lesson 13 after your students have learned five staff notes. There is a reason for this: Far too many students deduce that a "short-cut" to playing the piano is to simply read fingering numbers instead of learning to read staff notes. (Learning to read staff notes involves abstract reasoning and is a more involved thought process!) The Mayron Cole Piano Method attempts to put an end to this mischief by encouraging your students to think and reason. Hopefully, you are finding that your students are now much better at working through a composition than when you taught other piano methods. Remember, the first thought process should be: what is the note/key? The second: how long is the key depressed? (This is rhythm counting, of course!) And the third thought process: what finger depresses the key?

LEVEL 1-A LESSON 13 - Student's Book Pages 101 - 110 45 MINUTES

		Student's Book	CD2 Track #	Accompaniments
MUSIC:	Blue Skies/Gray Skies	104	34 35 36	137
	Country Morning	108	37 38 39	141

LESSON CONCEPTS: **Both Hands Playing C D E F G**
Fingering Introduced
***Ritardando; Anacrusis* (pick-up)**

SUPPLIES: **Pencils**
Paper of Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers
Drum

LET'S START THE PIANO CLASS!
Give students pages101 through110. Students place these pages in their binders.

PLAY LAST LESSONS'S MUSIC (8 minutes)
Play all of this music in ensemble. Give the students group grades.

GO TO THEORY GROUP TIME (10 minutes)
Students bring their method books to group theory time.

Today is a big today! Fingering numbers are introduced in today's lesson! Teacher, have the students hold up both of their hands with palms facing out. You also hold up your hands with palms facing out.
Teacher, say: Your fingers have been assigned numbers. Both thumbs are 1. Wiggle fingers 1. (All students wiggle their thumbs.)
Continue showing your students that index fingers are 2, long fingers are 3, ring fingers are 4, and small fingers are 5. Review these fingering numbers for a minute, and then **play "Simon Says" Game** (page 102 in student's book/page 134 in this manual)
Students place palms of hands on graphic of hands--curving their fingers in correct hand position. Teacher calls out fingering numbers for the students to tap. Students only obey the command when the teacher says "Simon Says" . Like this:
Teacher: Simon Says tap 4. (Students tap finger 4).
Teacher: Tap 3. (Students continue tapping finger 4. They do not obey the command.
Teacher: Simon Says tap fingers 1 and 2. (Students tap fingers 1 and 2.)

What if a student taps incorrectly?
The student may immediately rejoin the game. You want all students playing all the time.

THEORY WORKSHEET TIME (10 minutes)
Students turn to page 103 in their books/page 135 in this manual. You read the questions as students answer verbally. Follow the same procedure for page 106 and 107.

LET'S PLAY SOME RHYTHMS ON THE DRUM (2 minutes)
Country Morning (page 140 in this manual)
Put the drum in the center of the circle.
Turn to page 108 in the student's book (page 140 in this manual).
Students tap in ensemble the rhythms for *Country Morning*. They count aloud as they tap.

LET'S PLAY SOME "AIR PIANO" (3 minutes)
BRIEFLY EXPLAIN SIMPLE FINGERING RULES
* If you skip one white key, skip one finger.
* If you skip two white keys, skip two fingers. And so on.
* If it's the next key, use the next finger.

Blue Skies and Gray Skies
Turn to page 104 in the student's book (page 136 in this manual.)
Students place their hands on the floor/table as if they are playing a piano keyboard. As you slowly point to each note, the students depress the correct finger that should play that note.

GO TO THE KEYBOARDS (12 minutes)
Blue Skies and Gray Skies (page 136 in students' books/page 136 in this manual)
Find the patterns!
Teacher, ask the students to look at measures 1 and 2. How are they alike and different?
Are measures 1 and 2 like measures 5 and 6?
Look at measures 13 and 14. How are they different from measures 1 and 2. How are they like measures 1 and 2.

Students turn their keyboards' volumes to mute as you quickly go from keyboard to keyboard checking on each student's progress. If there is time, play this piece aloud in ensemble. Yes, there will be mistakes, but this is the first time the students have tried playing this piece. Encourage their sight-reading skills!

Country Morning (page 108 in students' books/page 140 in this manual)
Find the patterns!
Look at the two-eighths in measure 1. What two notes will you play? Ans: E and D.
Look at the two-eighths in measures 7. What two notes will you play? Ans: E and D.
Teacher: All the other two-eighths are duplicate notes–meaning both two-eighths are the same notes. Because the two-eighths in measures 1 and 7 are not duplicate notes, your students may find them difficult to play. If time allows, isolate meausres 1 and 2 and have the students play ***"Changing Keyboards".***

IT'S TIME TO GO!
Students mark on page ix the music that you wish for them to practice.

OPERETTAS
FOR ALL LEVELS
created exclusively for
The Mayron Cole Piano Method



Cinderella Operetta
Jack and the Beanstalk Operetta
Magic Meadow Operetta
Toy Shop Christmas Operetta
Christmas Collection Operetta

visit www.MCpiano.com
to see and hear samples
of all of our operettas

TO ORDER
visit www.MCpiano.com
or call 800-527-6873



color the picture

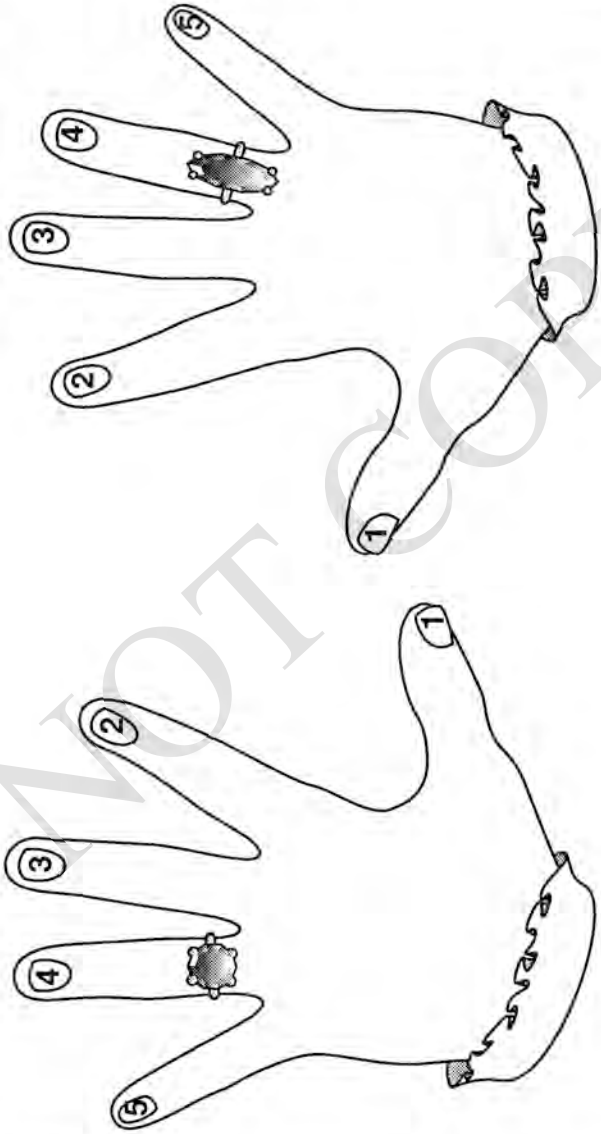
DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

Let's Play "SIMON SAYS."

(A Finger-Tapping Game)



STUDENTS & TEACHERS:
Play this game for a few minutes each week at the beginning of group time.
FINGERING NUMBERS soon become a quick, automatic response for students.

102

DO NOT COPY

LEVEL 1-A

THE MAYRON COLE PIANO METHOD®

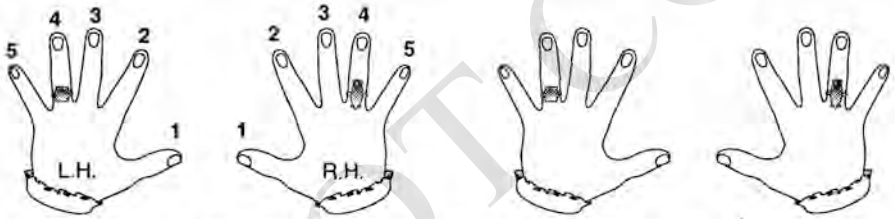
(c) MAYRON COLE



FUN SHEET

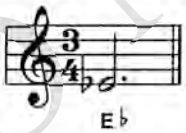
BLUE SKIES and GRAY SKIES©

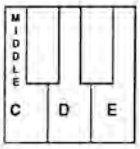
1. INTRODUCING FINGERING: FINGERING IS EASY! Your THUMBS are #1 on both hands. Look at the fingering example below. Then, write the correct finger numbers on the second pair of hands:



2. There are many E-FLATS in BLUE SKIES and GRAY SKIES. A flat sign, ♭, tells you to go _____ to play the very next key (either black or white).
(forward or backward?)

With your pencil, darken the E-Flat key on the little keyboard below:





3. "**RITARDANDO**" is an ITALIAN word that means to "**GRADUALLY PLAY SLOWER**." Turn to BLUE SKIES and GRAY SKIES on page 104 and circle **RITARDANDO** with your pencil. RITARDANDO may correctly be abbreviated as "RITARD." or "RIT."

4. This, 𝄐, is a _____. It means to HOLD THE KEY DOWN A LITTLE LONGER. _____
(pedal mark or fermata?) (yes or no?)

DO NOT COPY

103

LEVEL 1-A

(c) MAYRON COLE

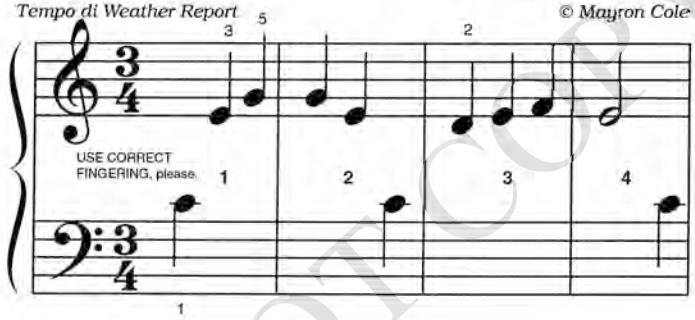
BLUE SKIES

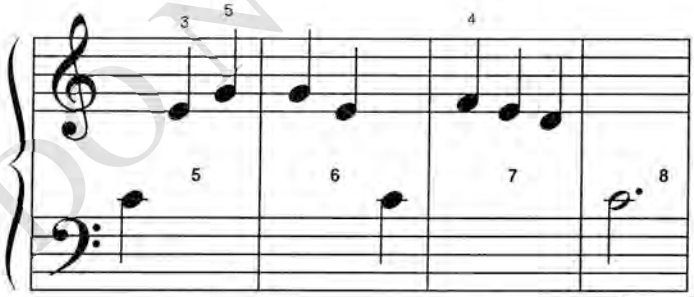
CD 2-TRACK # 34, 35, 36



Tempo di Weather Report

© Mayron Cole



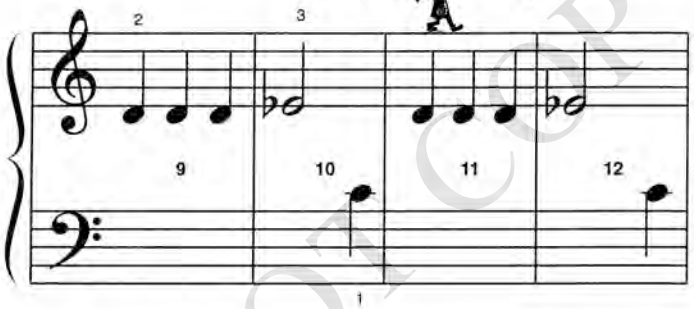


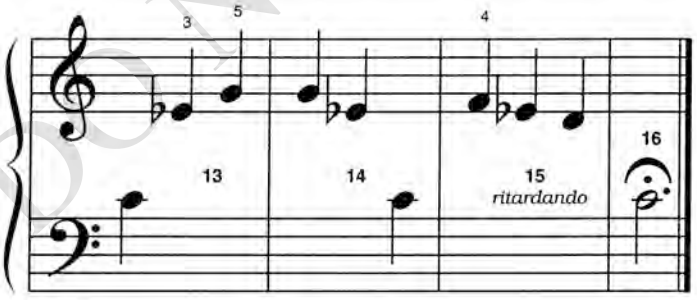
LEVEL 1-A

(c) MAYRON COLE

and GRAY SKIES





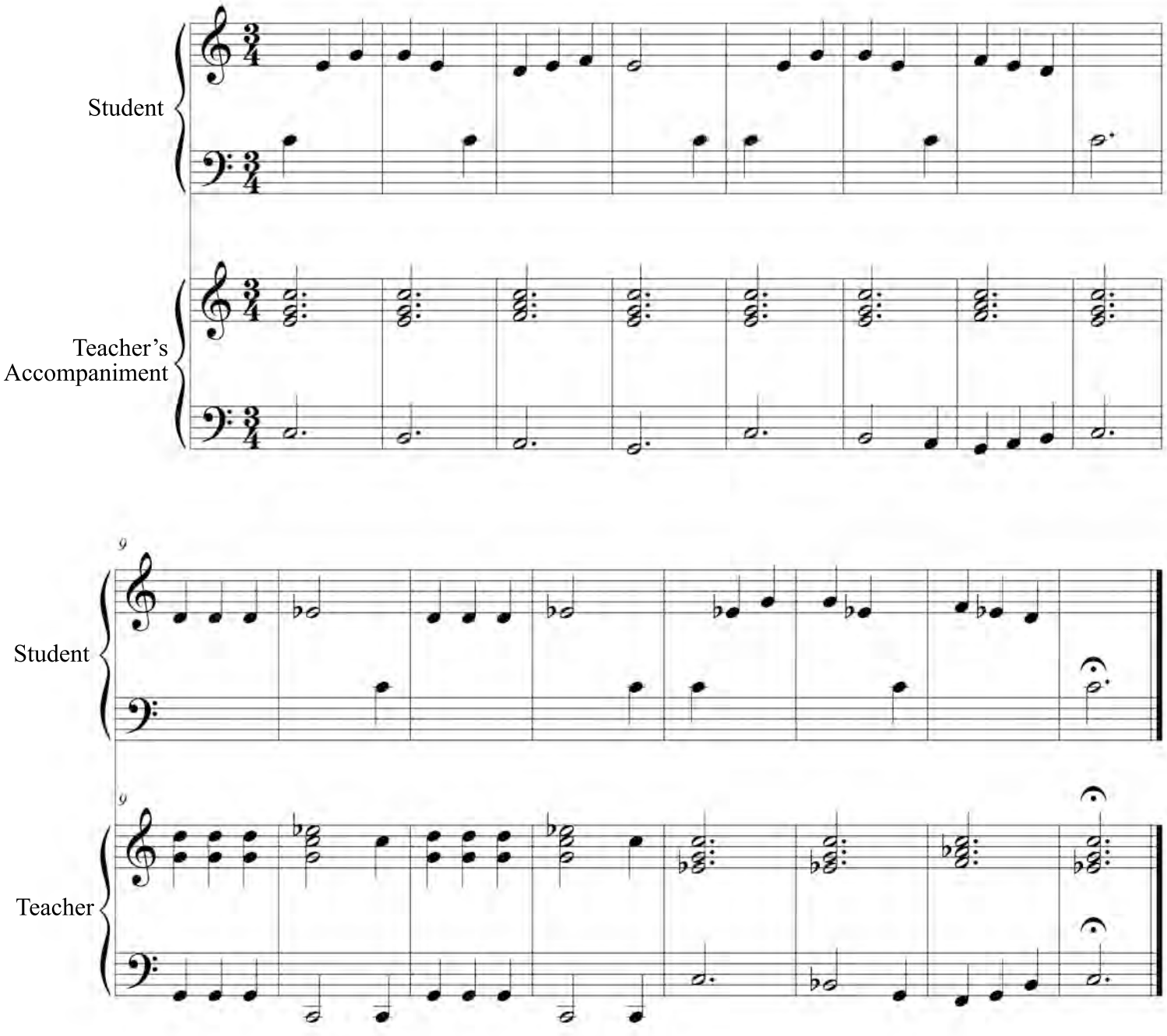


Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

DO NOT COPY

(c) 2012 Mayron Cole

Blue Skies and Gray Skies



LEVEL 1-A

(c) MAYRON COLE

DO YOU KNOW?

Place the correct number from the second column beside the correct definition in the first column. The time signature for this exercise is $\frac{4}{4}$.

A. PEDAL MARK: _____.
(Push down the RIGHT PEDAL with your RIGHT FOOT.)

B. FERMATA: _____.
(Hold the key down a little longer.)

C. RITARDANDO: _____.
(Ritard. or Rit.)

D. FLAT SIGN: _____.
(Go backward to play the very next key either black or white.)

E. NATURAL SIGN: _____.
(Cancels a SHARP or a FLAT.)

F. SHARP SIGN: _____.
(Go forward to play the very next key either black or white.)

G. HALF NOTE: _____.
(Count: 1 - 2.)

H. QUARTER NOTE: _____.
(Count: 1.)

I. DOTTED HALF NOTE: _____
(Count: 1 - 2 - 3.)

J. WHOLE NOTE: _____.
(Count: 1 - 2 - 3 - 4.)

1. *Gradually Play Slower*
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 

106

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

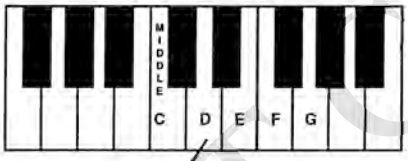
FUN SHEET

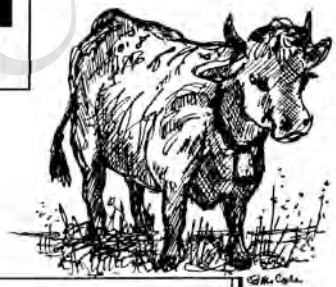
©OUNTRY MORNING©

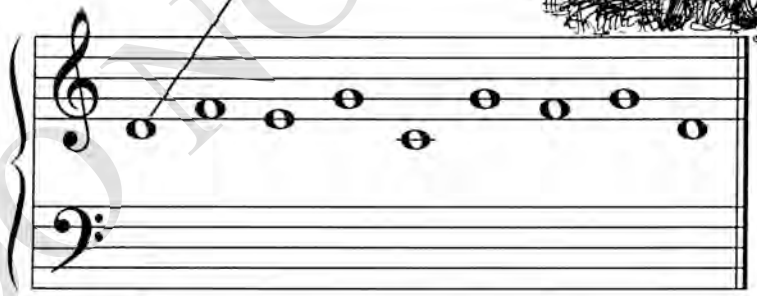
REVIEW C, D, E, F, G!



1. Write the letter names below these notes. Then, draw a line from each note to its key on the keyboard:







LETTER NAME: D ___ ___ ___ ___ ___ ___ ___ ___.

2. Turn to COUNTRY MORNING on the next page. With your teacher, CLAP & COUNT aloud the RHYTHM. How well did you do? _____

107

DO NOT COPY

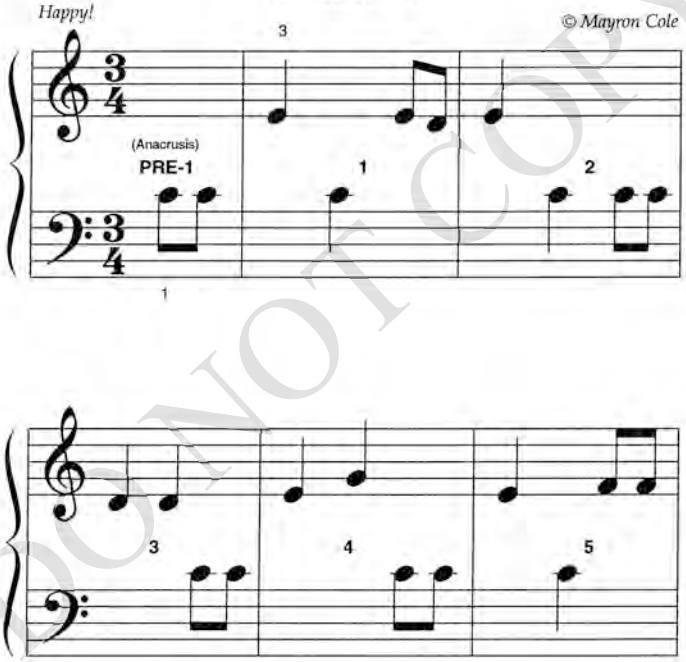
LEVEL 1-A (c) MAYRON COLE

COUNTRY MORNING

(BOTH-HANDS MUSIC)

CD 2-TRACK # 37, 38, 39

Happy! *© Mayron Cole*



LEVEL 1-A (c) MAYRON COLE

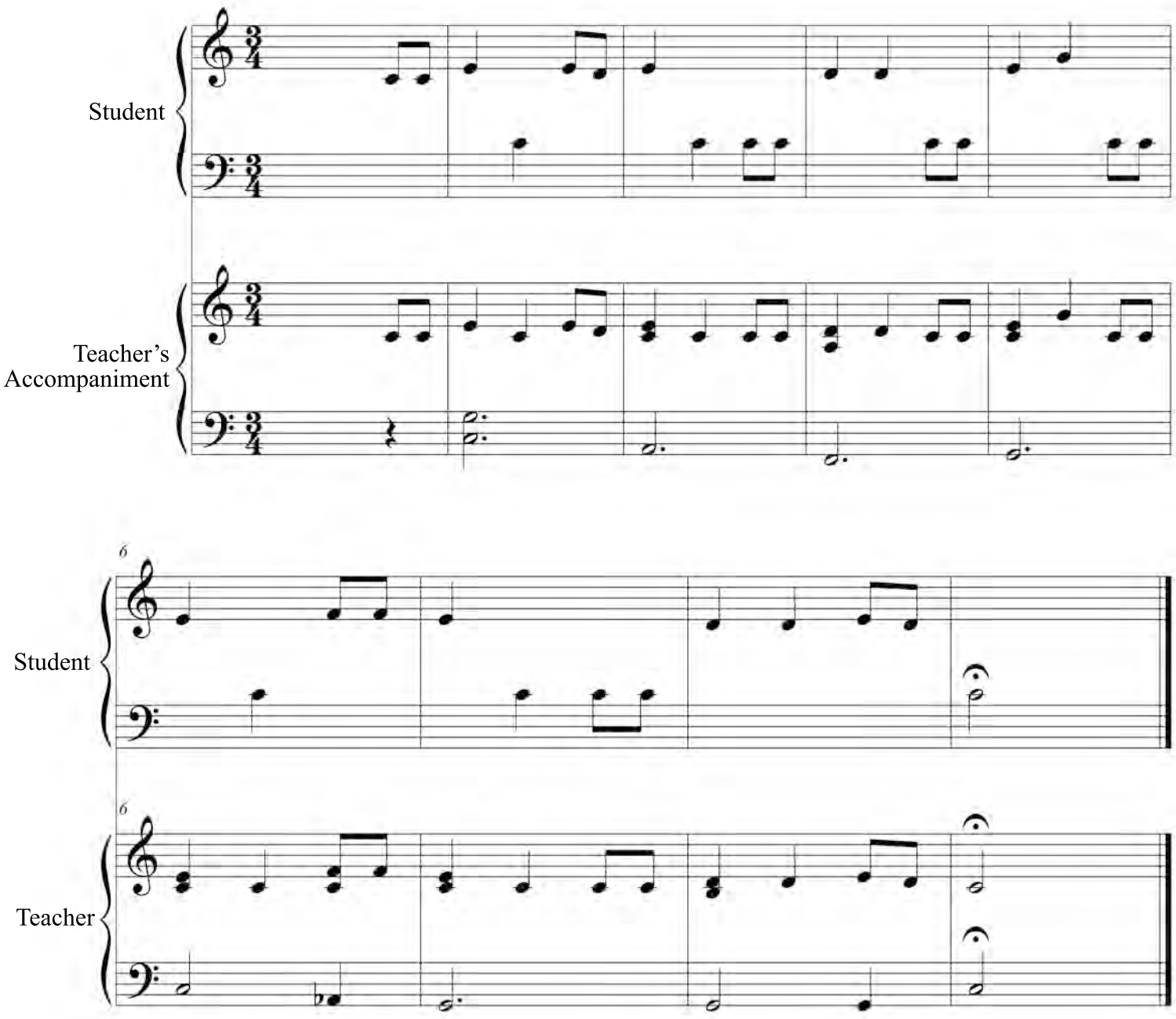
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____



DO NOT COPY

(c) 2012 Mayron Cole

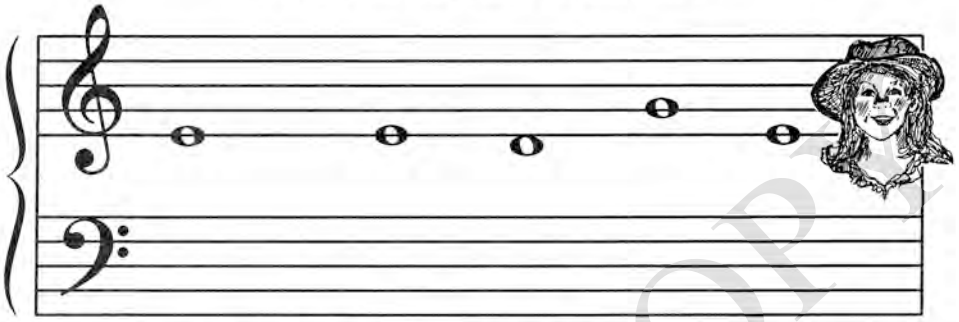
Country Morning



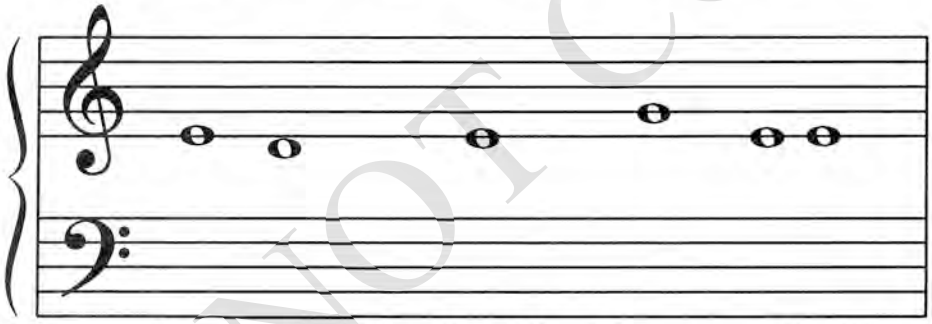
LEVEL 1-A

(c) MAYRON COLE

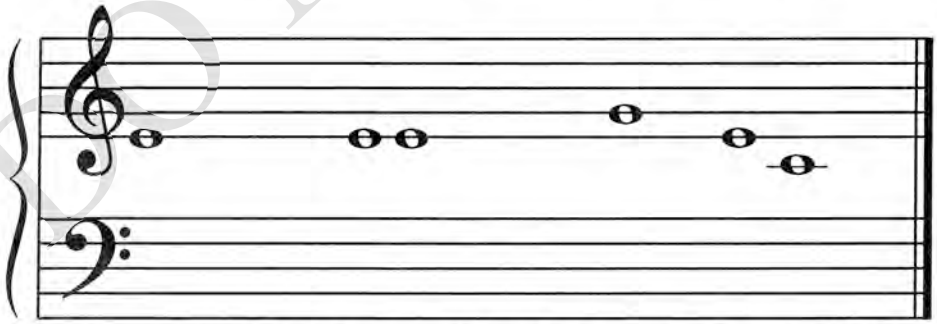
WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS BELOW
TO SOLVE THE **MYSTERY MESSAGE©**.



LIST __ N TO TH __ BIR __ S SIN __. H __ AR



TH __ __ ISTANT B __ LLS RIN __. __ V __ RY



ON __ IS BUSY AS A B __ __. IT IS MORNIN __ IN TH __ __ OUNTRY!©

110

DO NOT COPY

LEVEL 1-A LESSON 14 Student Book Pages 111 - 120 45 MINUTES

		Student's Book	CD2 Track #	Accompaniments
MUSIC:	Back to B.C.	114	40 41 42	149
	Skip to My Lou	118	43 44 45	153

LESSON CONCEPTS:
Bass Clef Note B Introduced
LH Plays B and Middle C
Time Signatures Introduced
Successive Counting; Barlines

SUPPLIES:
Pencils
Paper or Plastic Keyboard
Yellow Highlighter/Pastel Watercolor Markers
Drum

IT'S TIME TO START! (10 minutes)

Hear last lesson's assignment plus some of the 4-B-4 music. Give "Group Grades". If all played the music fairly well, give the group 100s. If you want it repeated another week, tell the class that you will grade the music *next* lesson.

BEFORE YOU GO TO THEORY TIME: (2 minutes)

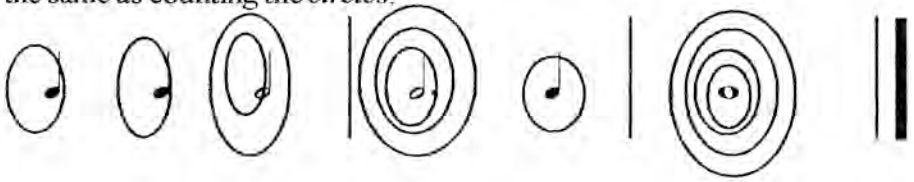
Students remain at their keyboards. Tell them to turn to page 111 in their books. (You turn to page 145 in this manual.)
Today they will learn a new staff note: B.
Tell them to think of B as the "boy crawling over the fence."
How many Bs are on the staff at the bottom of page 111? Ans: 2
As a group, have students play the notes on page 111. Count to 4 on each note and say the note's letter name, please. Do this exercise several times if needed until the students are secure. 2nd Time: Count to 2 on each note. 3rd Time: Count to 1 on each note.

GO TO GROUP THEORY TIME (15 minutes)

Students bring their piano books to Group Theory Time.
Turn to page 113 in students' books/page 147 in this manual. You read the questions aloud as the students answer aloud.
INTRODUCING TIME SIGNATURES *(P. 115-117 Students' Books/pages 150-151 in th9is manual)*
Teacher, read the above pages before class starts. Explain time signatures and barlines in your own words.

Have the students draw the correct number of circles around each note indicating the number of the note's beats. Example: A dotted half note will have 3 circles. Tell your students: counting the *beats* in each measure is the same as counting the *circles*.

Example:



STAY IN GROUP TIME FOR RHYTHM WITH DRUM FUN (3 minutes)

Place the drum in the center of the circle on the floor. Hold page 152 in this manual (Skip to My Lou) where all can see it. The students are going to practice beating the rhythms on the drum and changing hands as shown in the music. Be sure to give them a count-in so that they all start beating/counting at the same time.

GO TO THE KEYBOARDS (15 minutes0

Back to B.C. *(page 114 in students' books/page 148 in this manual)*

Play *Back to B.C.* as a group. This is an easy composition.

Skip to My Lou (page 118 in students' books/page 152 in this manual)

Pass out highlighters. Have students highlight the two Bs found in Measure 6. Allow students to turn their keyboards' volumes to mute and practice this composition "by themselves" for 45 seconds. When all are ready to play aloud, play this piece together.

Play Some of the Previously Learned Music

If time allows, play some compositions that the students really like to play. This is always enjoyable for the students.

IT'S TIME TO GO!

Be sure that the students check the two compositions from today's lesson plus the 4-B-4 to be practiced!

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

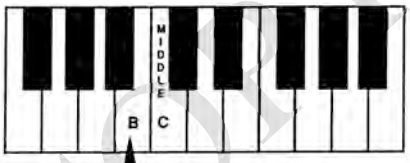
INTRODUCING B!©

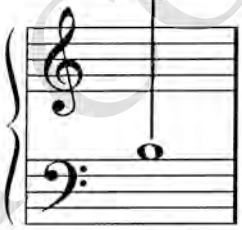
1. The SPACE NOTE that crawls over the LOW STAFF is

   B!

   Think: "B" is the BOY CRAWLING OVER THE FENCE!"



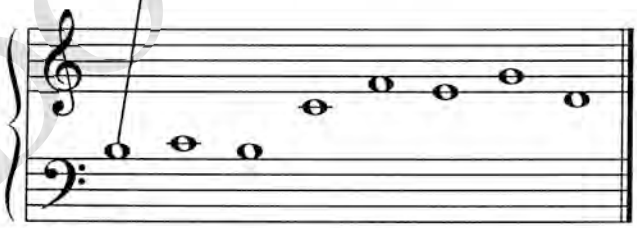




B



2. Write the letter names of these notes on the blanks below. Then, draw a line from each note to its key on the keyboard above.



LETTER NAME: B ___ ___ ___ ___ ___ ___ ___.

3. When you go to the piano, play these notes for your teacher. Sit with your nose in front of Middle _____. (B or C?) Count to "4" on each note, please.

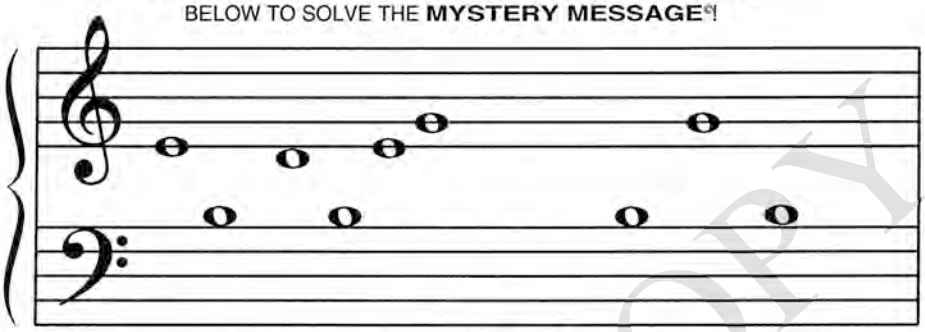
111

DO NOT COPY

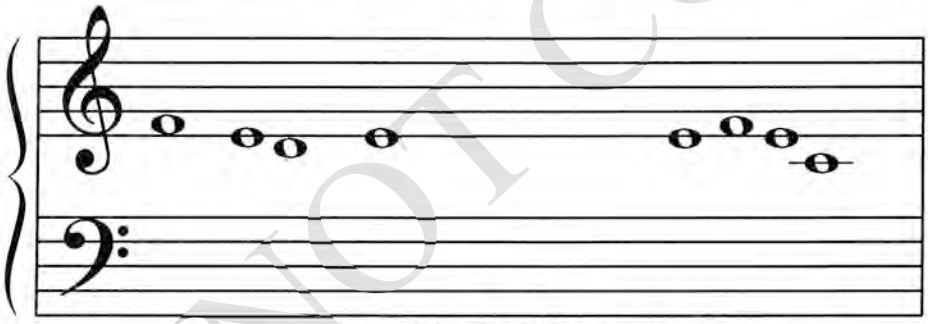
LEVEL 1-A

(c) MAYRON COLE

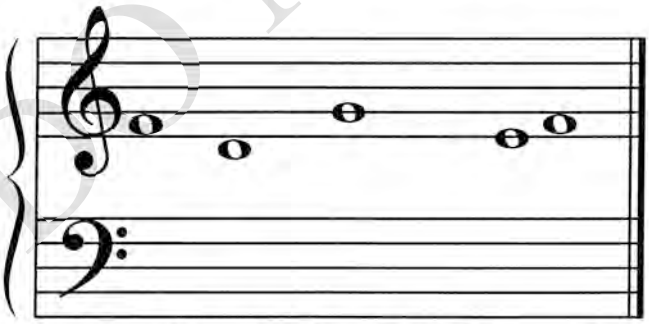
WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS BELOW TO SOLVE THE **MYSTERY MESSAGE©**!



TH__ __AN__ __ __ __ __AN TO PLAY. __RI__HT __ALLOONS.



__ILL__ __ TH__ AIR. IT WAS A P__R__ __ __T



__ALL __AY TO __O TO TH__ __AIR!©



112

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

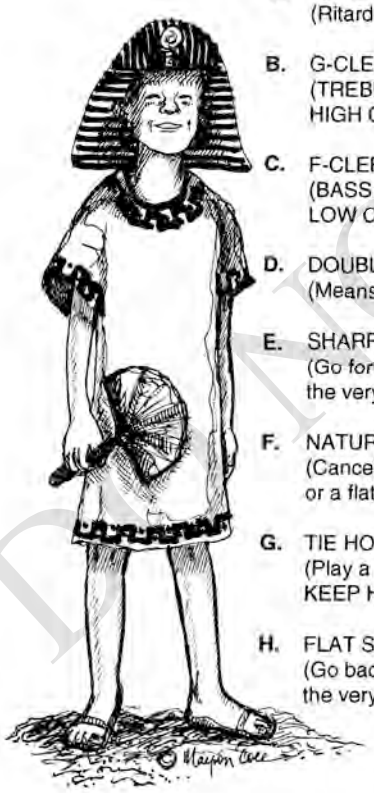
THE MAYRON COLE PIANO METHOD®

FUN SHEET

BACK TO B.C.®

DO YOU KNOW?

Place the correct number from the second column beside the correct definition in the first column. The time signature for this exercise is $\frac{4}{4}$.



A. RITARDANDO: _____. (Ritard. or Rit.)

B. G-CLEF: _____. (TREBLE CLEF or HIGH CLEF)

C. F-CLEF: _____. (BASS CLEF or LOW CLEF)

D. DOUBLE BAR-LINE: _____. (Means, "The End.")

E. SHARP SIGN: _____. (Go forward to play the very next key.)

F. NATURAL SIGN: _____. (Cancels a sharp or a flat.)

G. TIE HOLD: _____. (Play a note and KEEP HOLDING.)

H. FLAT SIGN: _____. (Go backward to play the very next key.)

1.
2. 
3. 
4. 
5. *Gradually Play Slower*
6. 
7. 
8. 

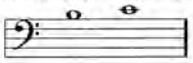
DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE



CD 2-TRACK # 40, 41, 42



B C

BACK TO B.C.

© Mayron Cole

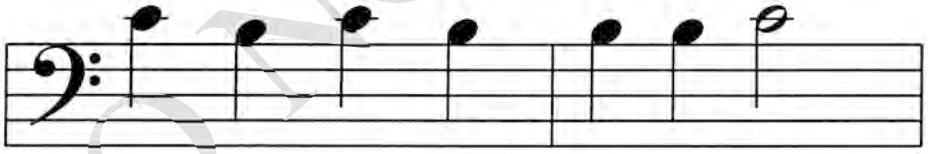
(LEFT-HAND MUSIC)



Here's two notes that you should know:



C B C B to and fro! While



C. B. is a ra- di- o,



B. C. was long, long a- go!

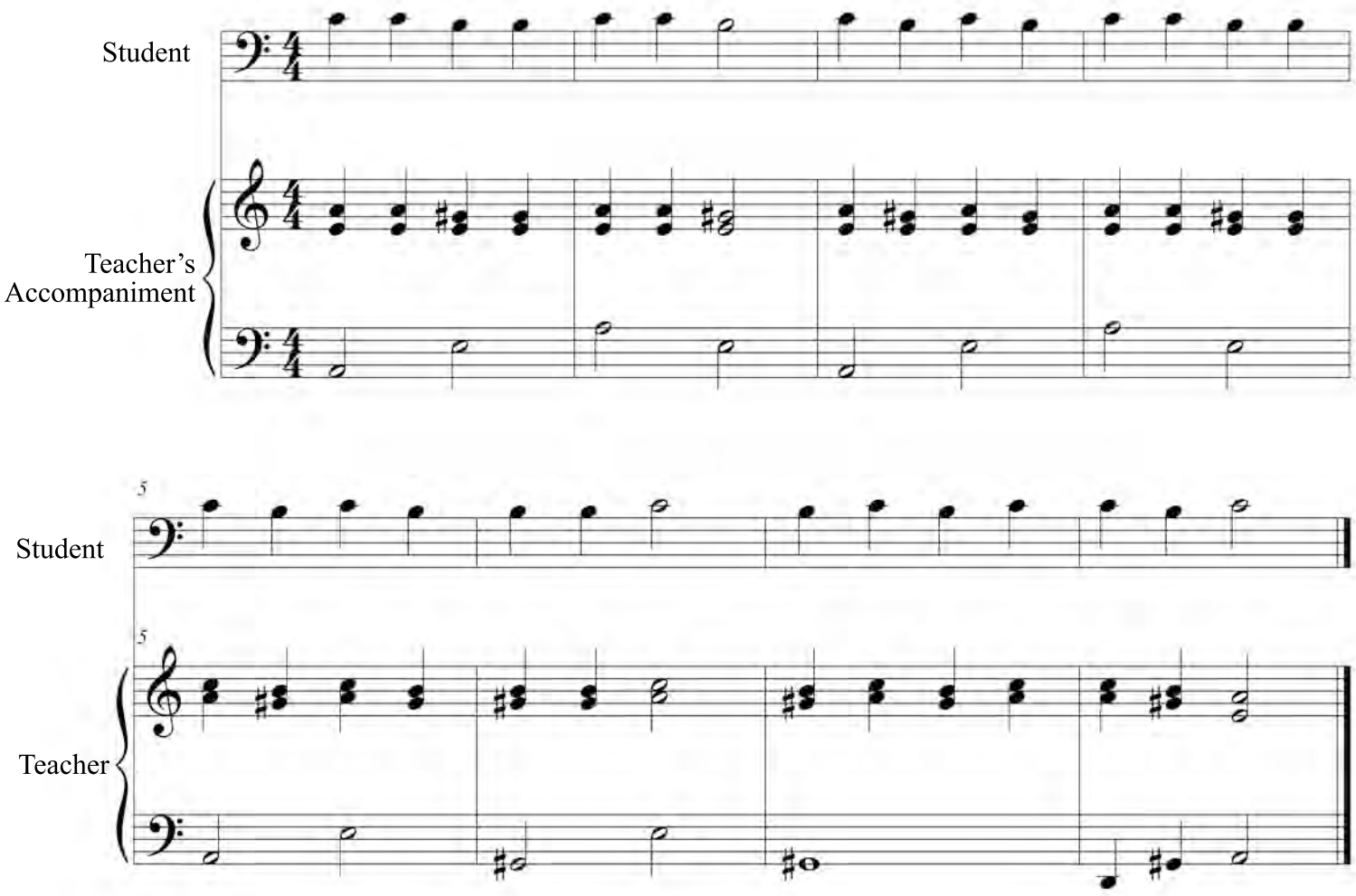
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

114

DO NOT COPY

(c) 2012 Mayron Cole

Back to BC



LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

TIME SIGNATURES! ©



1. The TOP NUMBER of the TIME SIGNATURE tells you how many_____ (rests or beats?) are in each measure.

The BOTTOM NUMBER of the TIME SIGNATURE tells you what type of note receives _____ (1 or 4?) beat(s).

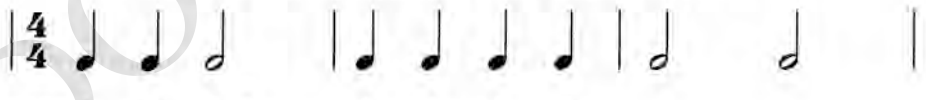
The "4" stands for the QUARTER NOTE or 1/4 note.

_____ (yes or no?)

2. Draw a QUARTER NOTE:_____.

3. The TOP NUMBER OF THE TIME SIGNATURE below tells you that each measure has FOUR BEATS. Now it is time to use SUCCESSIVE NUMBERS when you count each measure's beats. Like this: "1 - 2 - 3 - 4; 1 - 2 - 3 - 4;" etc.

WRITE THE COUNTS UNDER THE FOLLOWING NOTES USING SUCCESSIVE NUMBERS. The first two measures have been completed for you.



COUNT: 1 2 3 - 4 1 2 3 4



DO NOT COPY

115

LEVEL 1-A (c) MAYRON COLE

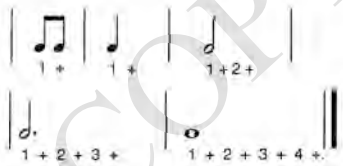


BECOMING EVEN GREATER WITH RHYTHM!

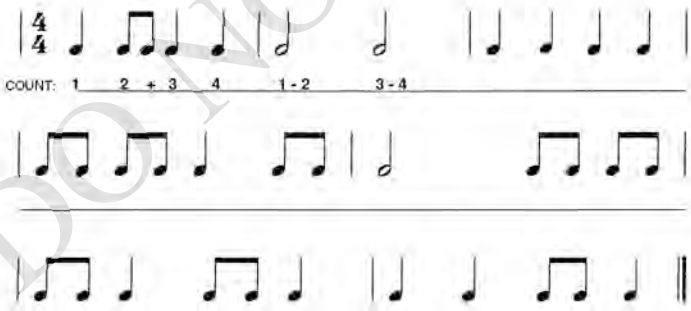
4. When a composition has many TWO-EIGHTHS, you should count with SUCCESSIVE NUMBERS.
Count like this: "1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +."

This counting helps you to keep a steady and even beat as you change from QUARTER NOTES to TWO-EIGHTH NOTES.

PLEASE LEARN THESE NOTE VALUES:



5. Look at the TIME SIGNATURE below. The top number tells you that each measure has _____ beats.
(3 or 4?)
Write the counts under the following notes using SUCCESSIVE NUMBERS and count like this: "1 + 2 + 3 + 4 +," etc. The first two measures have been completed for you.



With your class, tap the above rhythms on a C, E, or G Key.

HOW WELL DID YOU DO? _

116

LEVEL 1-A (c) MAYRON COLE

THE MAYRON COLE PIANO METHOD

FUN SHEET

SKIP TO MY LOU©



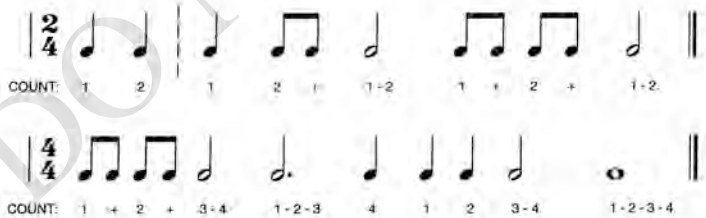
1. The TOP NUMBER of the TIME SIGNATURE tells you HOW MANY BEATS are in each measure. → 2

The BOTTOM NUMBER tells you WHAT KIND OF NOTE receives ONE BEAT. → 4

The **4** stands for the 1/4 note or the QUARTER NOTE: ♩

DRAW TWO QUARTER NOTES: ___ ___

2. Look at the TIME SIGNATURES below. Be sure to look at the TOP NUMBERS to see how many beats are in each measure. Then, draw in the BAR-LINES to divide the notes correctly into measures:



With your class, TAP & COUNT the above rhythms.
Next, on any C, E, or G key, play the above rhythms on the keyboard.

117

DO NOT COPY

LEVEL 1-A (c) MAYRON COLE

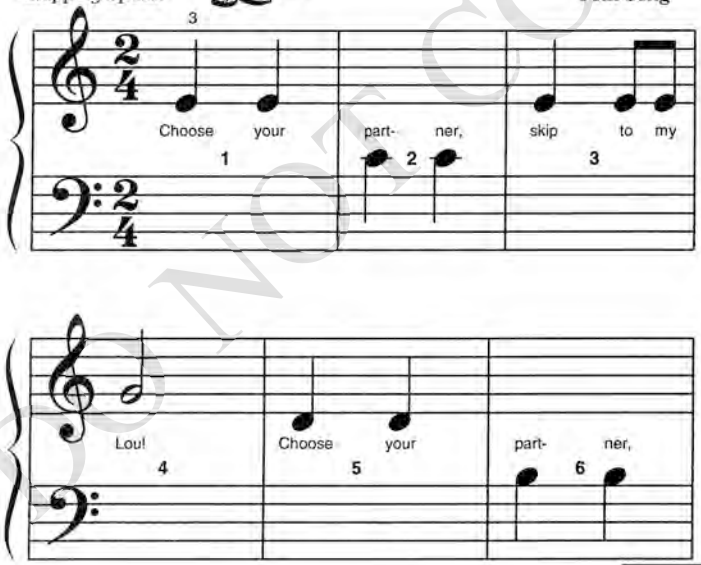


SKIP TO MY LOU

© Arr. by Mayron Cole

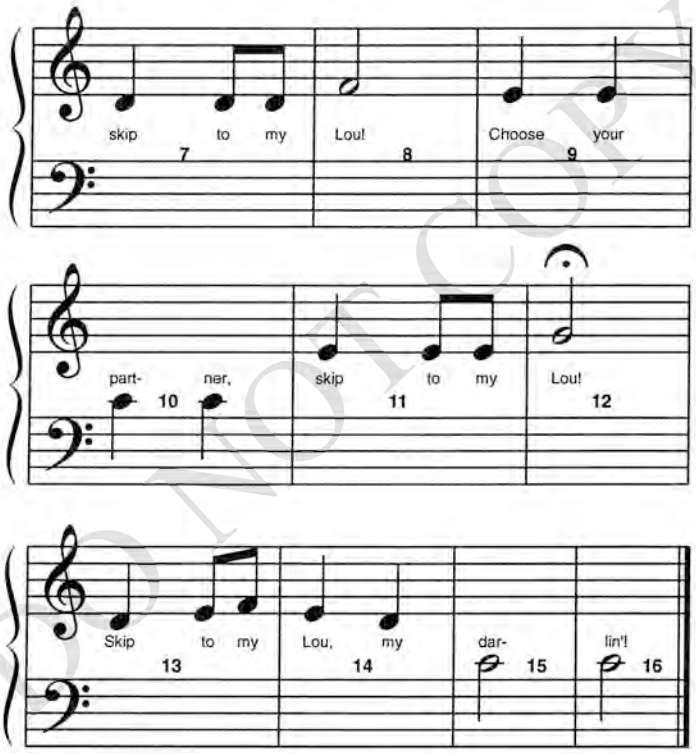
CD 2-TRACK # 43, 44, 45

Skipping Speed Folk Song



118

LEVEL 1-A (c) MAYRON COLE



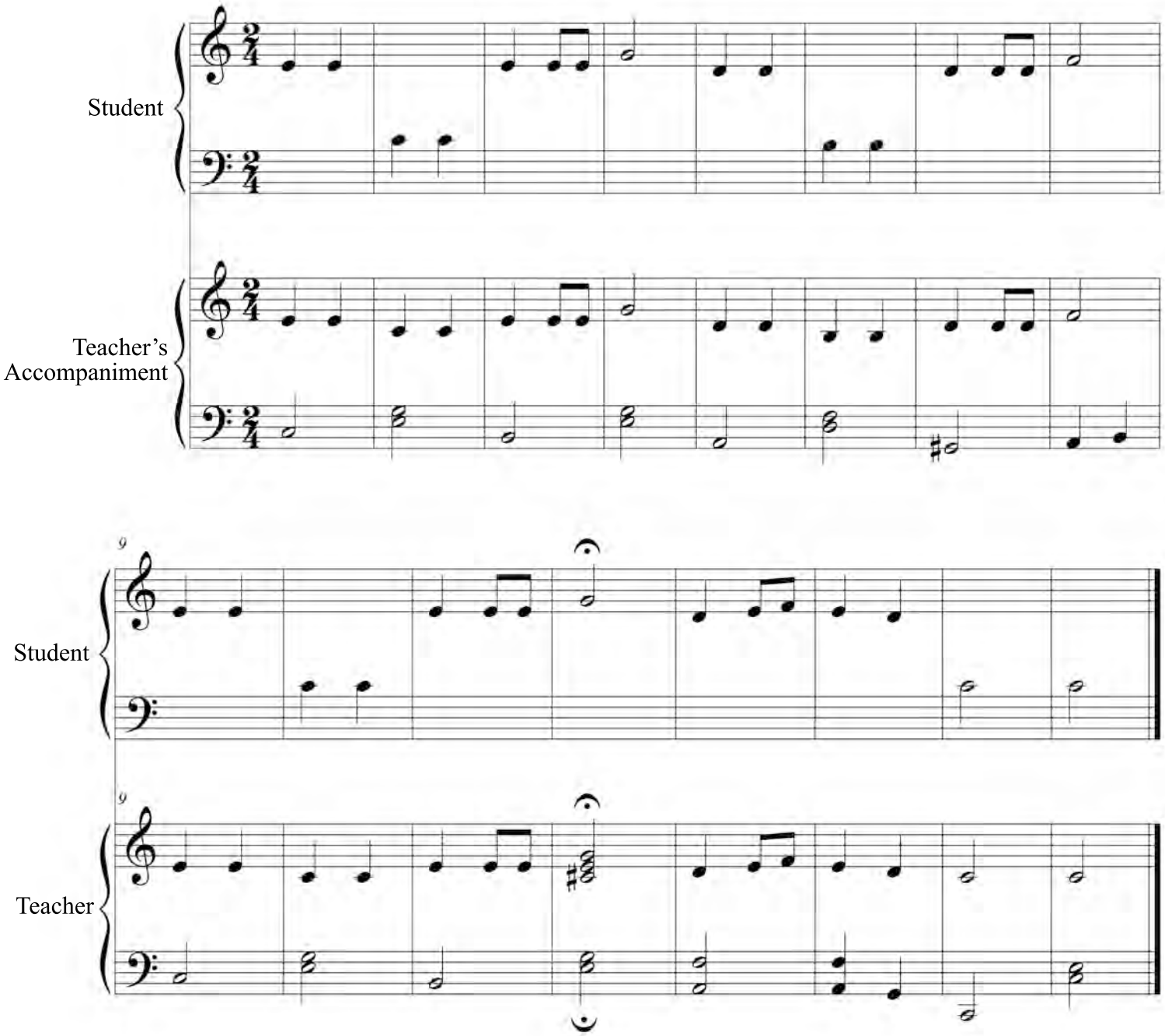
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

119

DO NOT COPY

(c) 2012 Mayron Cole

Skip to my Lou



LEVEL 1-A

(c) MAYRON COLE

DO YOU KNOW?

Place the correct number from the second column in the blank beside its corresponding definition in the first column. The time signature for this exercise is $\frac{4}{4}$.





A. QUARTER NOTE: _____. (Count 1.)

B. HALF NOTE: _____. (Count 1-2.)

C. DOTTED HALF NOTE: _____. (Count 1-2-3.)

D. DOUBLE BAR-LINE: _____. (The end.)

E. SHARP SIGN: _____. (Go forward to play the very next key.)

F. FLAT SIGN: _____. (Go backward to play the very next key.)

G. TWO-EIGHTHS: _____. (Count 1+.)

H. WHOLE NOTE: _____. (Count 1-2-3-4.)

I. NATURAL SIGN: _____. (Cancels a SHARP or a FLAT.)

1. ♯

2. ♫

3. 𝅗𝅥.

4. ♩

5. ♭

6. 𝅗𝅥.

7. ♪

8. ♭

9. 𝄀

DO NOT COPY

120

LEVEL 1-A LESSON 15 Student's Book Pages 121-128 45 MINUTES

		Student's Book	CD2 Track #	Accompaniments
MUSIC:	Hot Summer Day	124	46 47 48	159
	Night Music	126	49 50 51	161
	Morning Music	127	52 53 54	163

LESSON CONCEPTS:
Bass Clef Note A Introduced
LH Plays A,B, Middle C
Accent Mark
Ties

SUPPLIES:
Theory Game Mat
Pencils
Highlighters
Paper or Plastic Keyboard
Right-Way Note Finder (or a staff/note board)

GO TO GAME TIME (15 minutes)

You are teaching a new staff note today: Top line note A in the bass clef. Ask many questions using the new note A. Have the students find the correct key for A on the small keyboard. Use *Hot Summer Day, Night Music, Morning Music* for asking questions.

It's always a great idea to use the music being studied today for questions during theory game time.

THEORY TIME (5 minutes)

With you asking the theory questions, students answer aloud while recording the answers in their piano books. *Hearing, seeing, writing* is a good learning tool!

HEAR LAST LESSON'S MUSIC (15 minutes)

Also, be sure to hear some of the 4-B-4 music. Review! Review! Review!

TEACH TODAY'S MUSIC (10 minutes)

Today's music uses only three notes: LH A,B,C.
Turn back to **Page 84** and use some of those teaching tips for Piano Class Fun!

IT'S TIME TO GO! Students check today's music plus the 4-B-4 pieces to be practiced. You can assign many "old" pieces to be practiced if you like. But don't overwhelm your students.

LEVEL 1-A

(c) MAYRON COLE

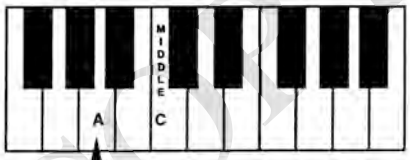
THE MAYRON COLE PIANO METHOD®

FUN SHEET

INTRODUCING A!©

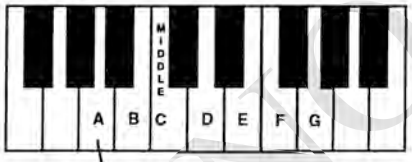
1. The HIGHEST LINE in the LOW STAFF is A!



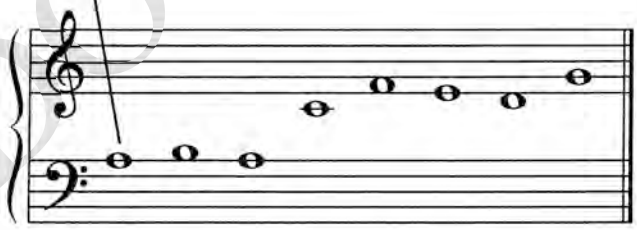




A



2. Write the letter names of these notes on the blanks below. Then, draw a line from each note to its key on the keyboard above.



LETTER NAME: A ___ ___ ___ ___ ___ ___ ___.

3. Students, when you go to the keyboard, play these notes for your teacher. Count to "4" on each note, please. HOW WELL DID YOU DO? _____

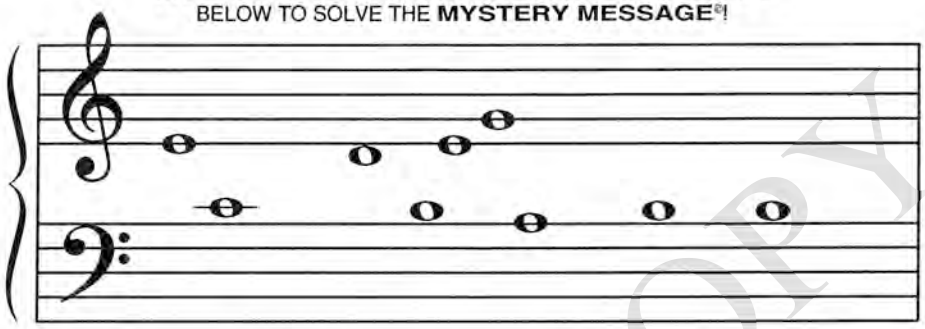
121

DO NOT COPY

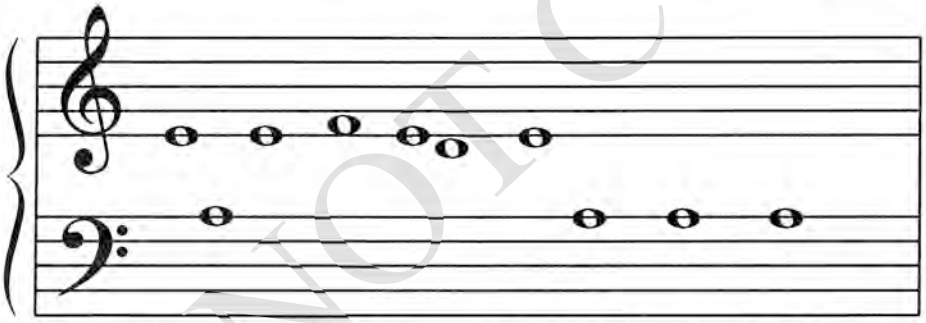
LEVEL 1-A

(c) MAYRON COLE

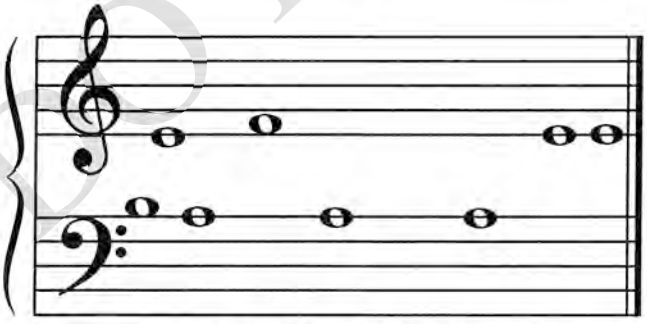
WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS
BELOW TO SOLVE THE **MYSTERY MESSAGE©!**



TH__ __OOL WIN__ _ _ _ _ _N TO __LOW. __ROWN



L__ __V__S __ILL__ __ TH__ __IR. __T L__ST,





___ ___UTI__UL __UTUMN W__S H__R __!©

DO NOT COPY

122

LEVEL 1-A

THE MAYRON COLE PIANO METHOD®

(c) MAYRON COLE

FUN SHEET

HOT SUMMER DAY©

DO YOU KNOW?

Place the correct number from the SECOND COLUMN in the blank beside its corresponding definition in the FIRST COLUMN.



A. FERMATA: _____. (Hold the key down a little longer.)

B. TIE HOLD: _____. (Play the note and KEEP HOLDING!)

C. BAR-LINES: _____. (Divide the staff into MEASURES.)

D. FINGERING NUMBERS: _____. (Be sure that YOU use the correct fingers when playing your music!)

E. ACCENT MARK: _____. (Strike the key a LITTLE HARDER!)

1.



2.

3.



4.



5.





123

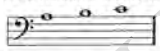
LEVEL 1-A

(c) MAYRON COLE

HOT SUMMER DAY © *Mayron Cole*



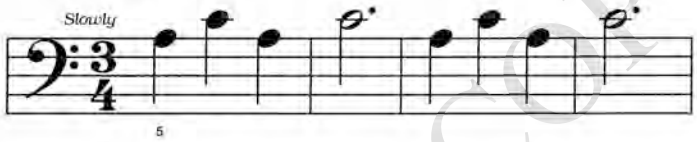
CD 2-TRACK # 46, 47, 48



A B C

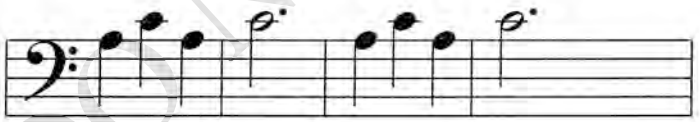
(LEFT-HAND MUSIC)

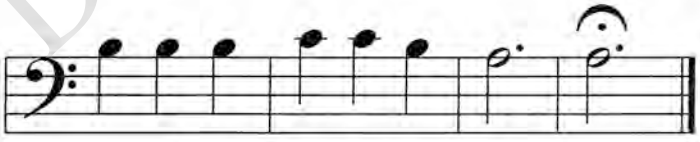
Slowly



5







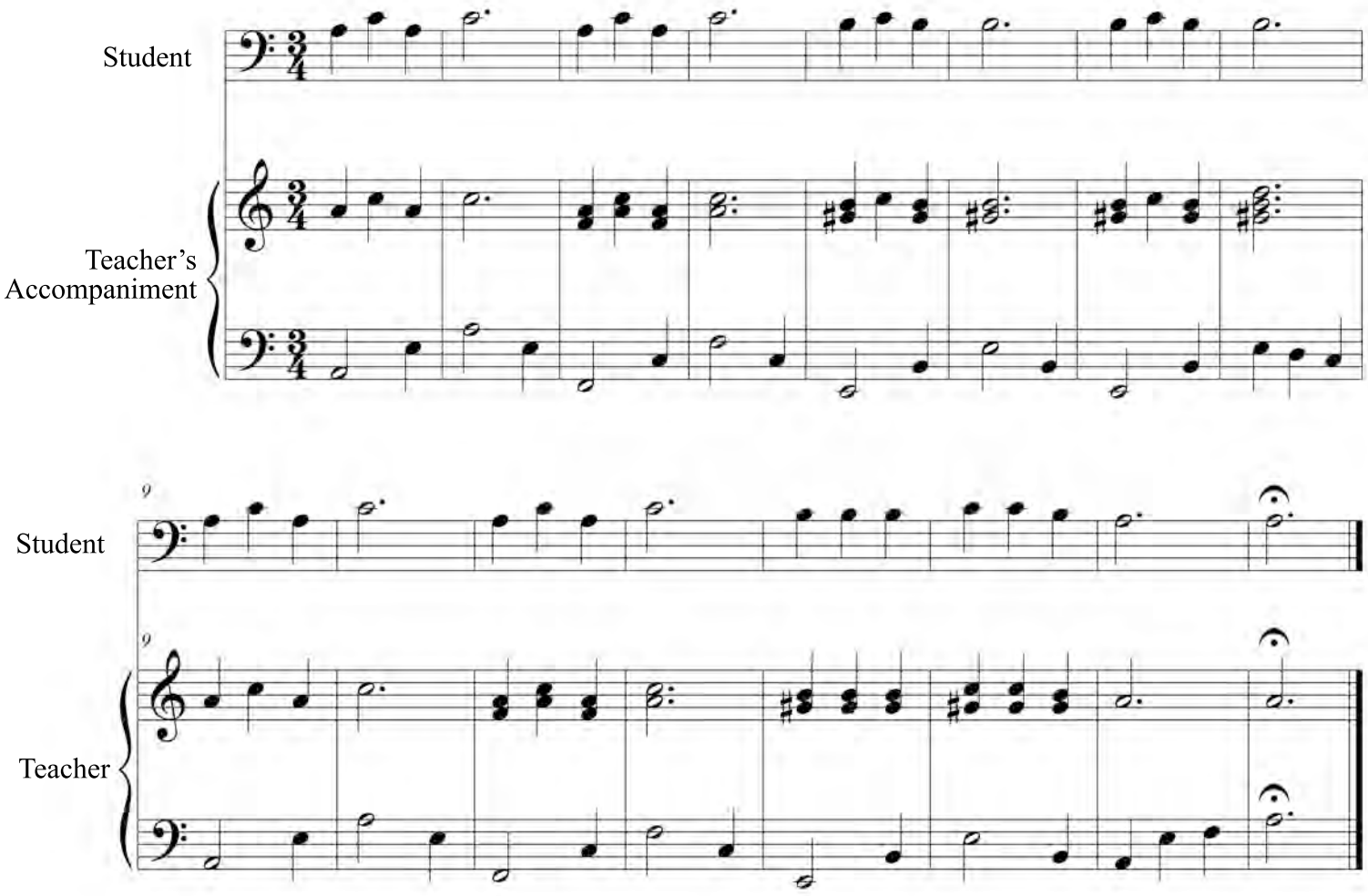
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA _____

124

DO NOT COPY

(c) 2012 Mayron Cole

Hot Summer Day



LEVEL 1-A

(c) MAYRON COLE

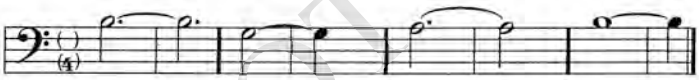
THE MAYRON COLE
PIANO METHOD®



FUN SHEET

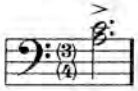
NIGHT MUSIC©. MORNING MUSIC©.

1. There are two TIE HOLDS in NIGHT MUSIC. Turn to NIGHT MUSIC and circle the tie holds with your pencil.
2. A TIE HOLD means to strike a key and KEEP HOLDING THE KEY DOWN for the combined counts of the tied notes. _____. (yes or no?)
3. Add these TIE HOLDS. Next, write in the space below the staff the total number of counts that is equal to each pair of tied notes (A quarter note equals one beat.):



TOTAL COUNT: ____ ____ ____ ____

4. MORNING MUSIC ends with these two notes played at the same time. What are the letter names of these two notes? _____ & _____



5. This, ">," is a(n) _____ mark. It tells you to strike the key a little _____. (pedal or accent?) (softer or harder?)
6. Which hand plays NIGHT MUSIC and MORNING MUSIC? _____ (right or left?)

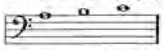


125

LEVEL 1-A

(c) MAYRON COLE

CD 2-TRACK # 49, 50, 51



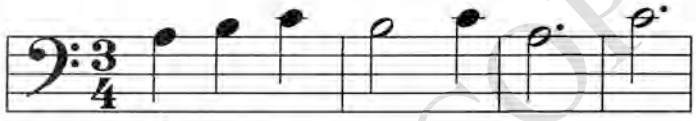
A B C

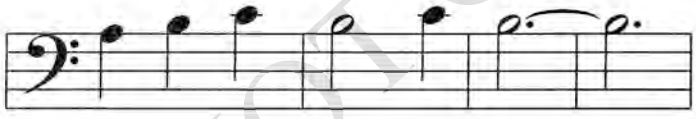


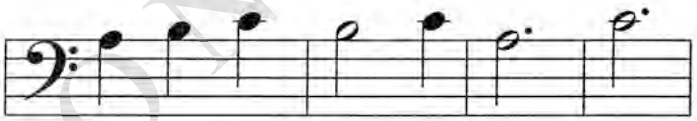
NIGHT MUSIC

© *Mayron Cole*

(LEFT-HAND MUSIC)









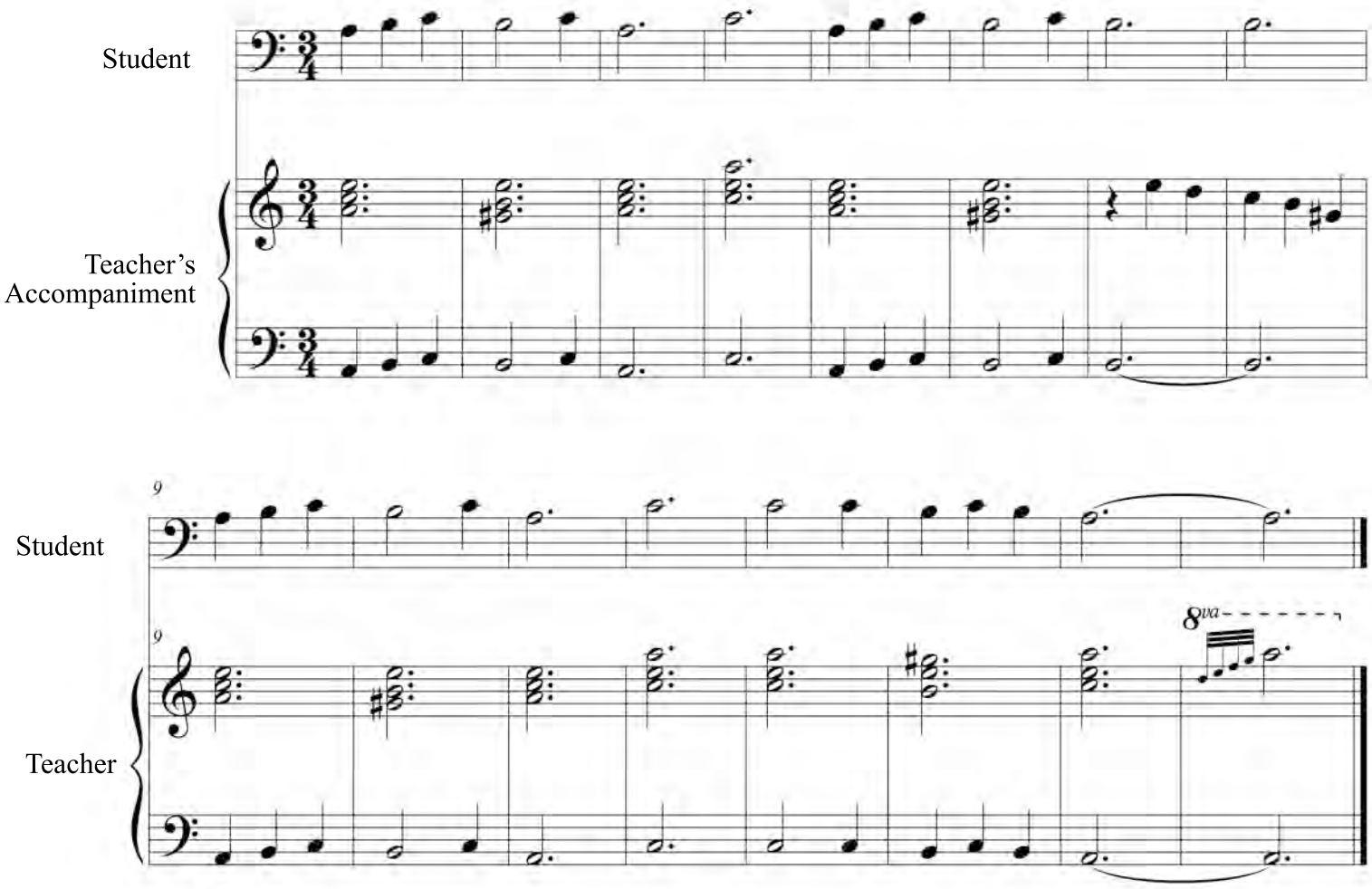
Play this piece two times every day until your next lesson.
KEEP RECORD: M__ T__ W__ TH__ F__ EXTRA ____

126

DO NOT COPY

(c) 2012 Mayron Cole

Night Music



LEVEL 1-A

(c) MAYRON COLE

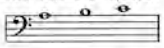


MORNING MUSIC

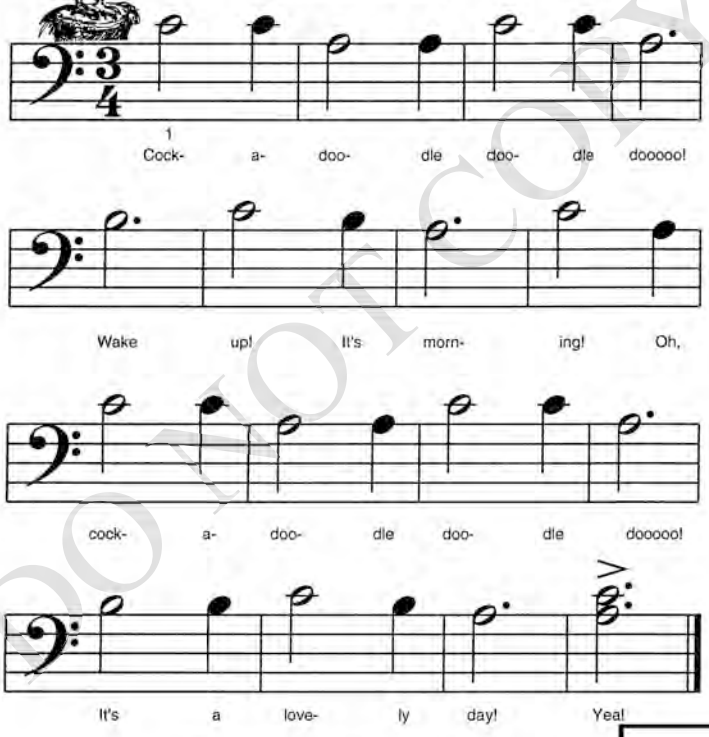
© Mayron Cole

(LEFT-HAND MUSIC)

CD 2-TRACK # 52, 53, 54



A B C



Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

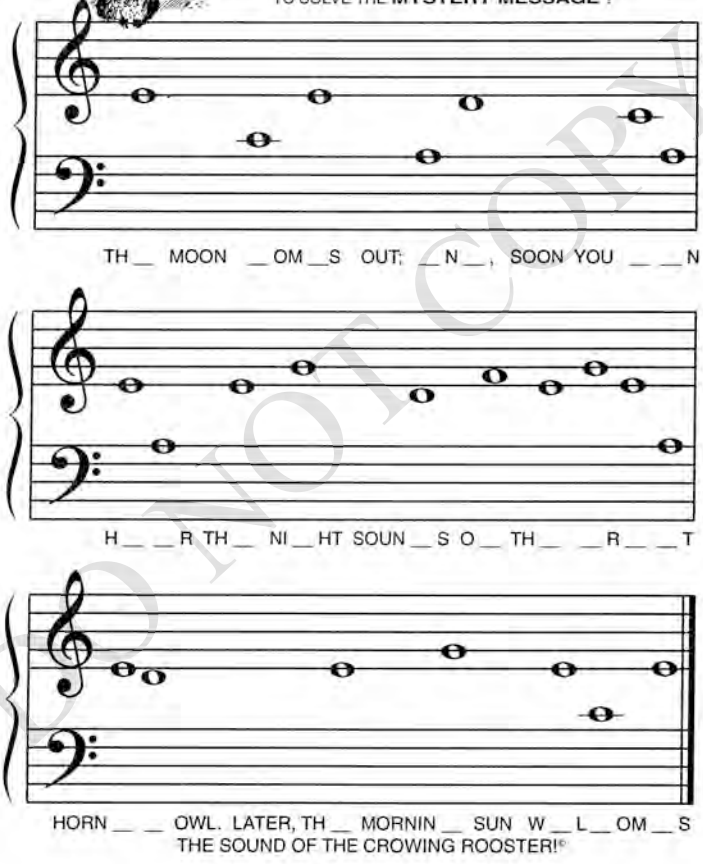
127

LEVEL 1-A

(c) MAYRON COLE



WRITE THE LETTER NAMES BELOW THE NOTES
TO SOLVE THE **MYSTERY MESSAGE**[©]!

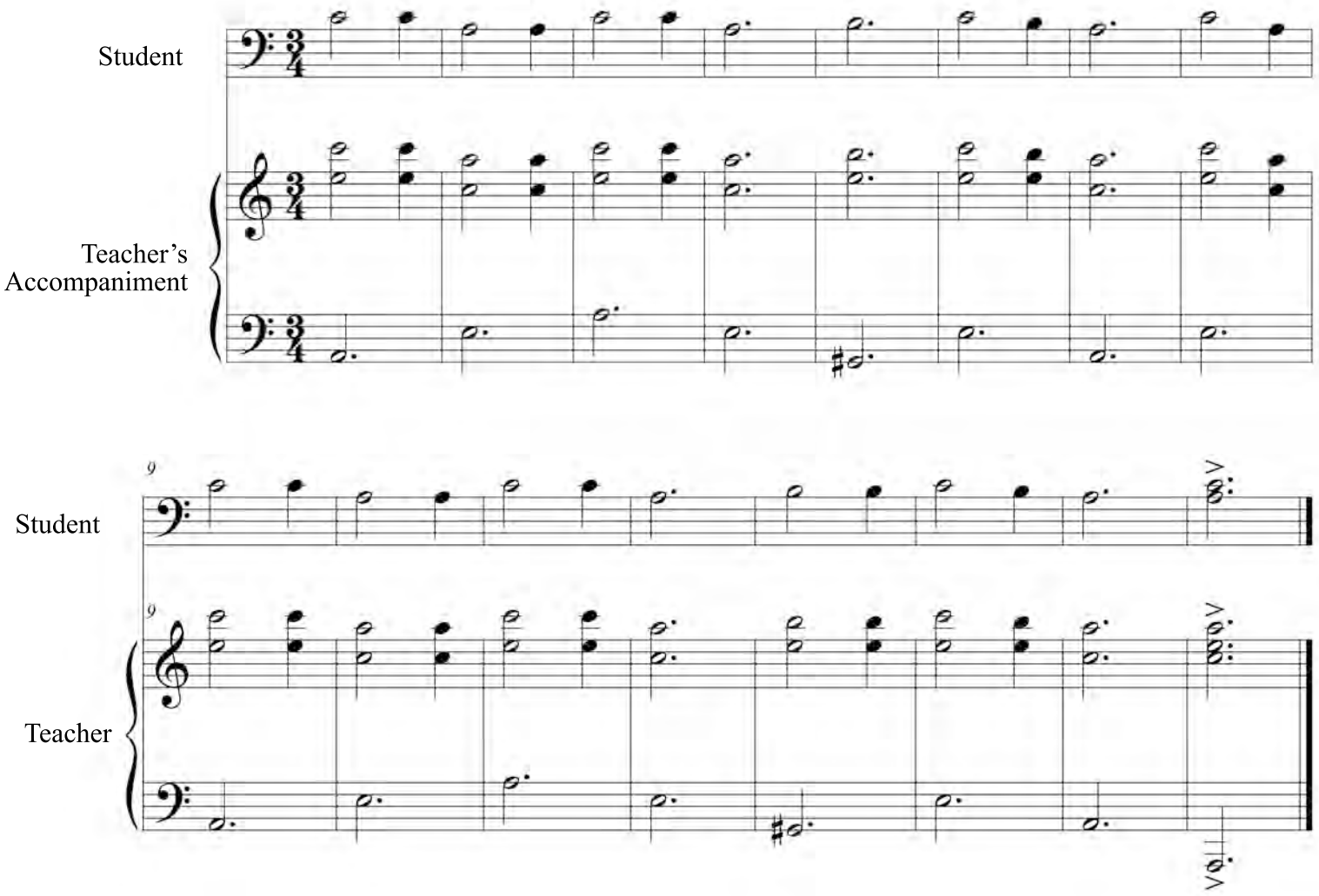


128

DO NOT COPY

(c) 2012 Mayron Cole

Morning Music



IMPORTANT DISCUSSION ABOUT CLASS RECITAL WITH YOUR STUDENTS!

On upcoming **LESSON 20** you should have a piano class recital for parents/siblings. This advertises your studio and also keeps parents updated on their children's progress in piano.

On LESSON 16, let each of your students nominate two compositions that they have enjoyed playing this semester. (There will probably be some duplicates.) Then, you add to the list the compositions you think your students perform well. You should have about 10 to 15 compositions selected. Next lesson, (LESSON 17) give each student a copy of the music that will be performed, in ensemble of course, at the upcoming piano recital. Send a written invitation home to the parents with date/piano class time/casual dress preferred, etc. Also include the 10 - 15 compositions and their page numbers that the students are to be practicing in addition to the current lesson's practice. The students should play each composition two times during the week. (We don't want to stress our young students.)

Put all these directions on your invitation! Start today practicing on your group bow.

Here's how it's done:

After students have beautifully completed their last composition of the recital program, all students stand and move to the end of their benches (so that the benches are not blocking them.) Then each student looks at the guests that he/she invited and smiles. All bend slowly at the waist, with arms hanging beside their bodies, and look at their shoes. Then, all slowly raise themselves back to standing position. Of course, the audience bursts into unfettered applause. It is a stirring moment! Yea for you! Yea for your students! Hip! Hip! Hooray!

LEVEL 1-A LESSON 16 Student Book Pages 129 - 138 45 MINUTES

		Student's Book	CD2 Track #	Accompaniments
MUSIC:	Little Snowflakes	130	55 56 57	170
	Return of Robin	136	58 59 60	176

LESSON CONCEPTS: **Both Hands Music**
A B B♭ C D Notes Used

SUPPLIES:
Theory Game Mat
Pencils
Highlighters
Paper or Plastic Keyboard
Staff/Note
Drum

IMPORTANT DISCUSSION ABOUT UPCOMING CLASS RECITAL

(5 minutes) See page 164 for more information on this.

LET'S GO TO GAME TIME! (10 minutes)

Today you are going to teach two new staff notes: Bass Clef A and B-flat Ask lots of questions with these two new notes. Show the students that A has the top line of the bass staff running through it. Have the students find that A on the paper keyboard. Be sure that they know that B-flat is black key three (of the black 3s.) Use *Little Snowflakes (page 168 in this manual)* and *Return of Robin (page 174 in this manual)* to ask theory game questions.

LET'S WORK OUR THEORY WORKSHEETS! (5 minutes)

Of course, you always read the theory questions and help your students if they need help finding the correct answers. *Theory pages are on pages 167, 173, 177 in this manual.)*

LET'S PLAY THE RHYTHM DRUM! (3 minutes)

Place the drum in the center of the circle (on the floor). Hold *Little Snowflakes* (page168 in this book) where the students can see the music. The students are going to beat the rhythms and change hands where indicated in the music. Be sure to count aloud with them!

Do the same exercise as above for *Return of Robin.* (Page 174 in this book.)

IT'S TIME TO PLAY LAST WEEK'S MUSIC (12 minutes)

And you know to play some of the 4-B-4 music? Good for you! You're doing great!

NOW IT'S TIME TO PLAY THIS LESSON'S MUSIC (15 minutes)

Turn back to **page 84** in this manual and use some of the great teaching tips for piano class fun!

IT'S TIME TO GO! Students mark music to be practiced!

IT'S DIFFICULT TO BELIEVE THAT THE CLASS IS OVER, ISN'T IT?

Compositions being considered for the Piano Class Recital on LESSON 20:

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

LEVEL 1-A

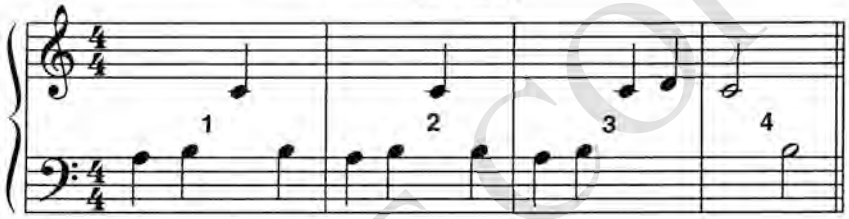
(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

LITTLE SNOWFLAKES©

1. The four measures below are played at the beginning of LITTLE SNOWFLAKES. Which hand plays MIDDLE C? _____
(left or right?)

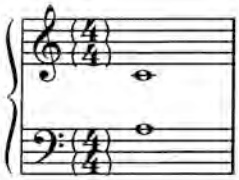


LETTER NAMES: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___.

2. Write the letter names of the above notes on the blanks provided.

3. At the end of LITTLE SNOWFLAKES, two keys are played at the SAME TIME. What two keys will you play? _____ & _____





4. This, 𝄐, is a FERMATA. It means to HOLD THE KEY DOWN A LITTLE LONGER. _____
(yes or no?)

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

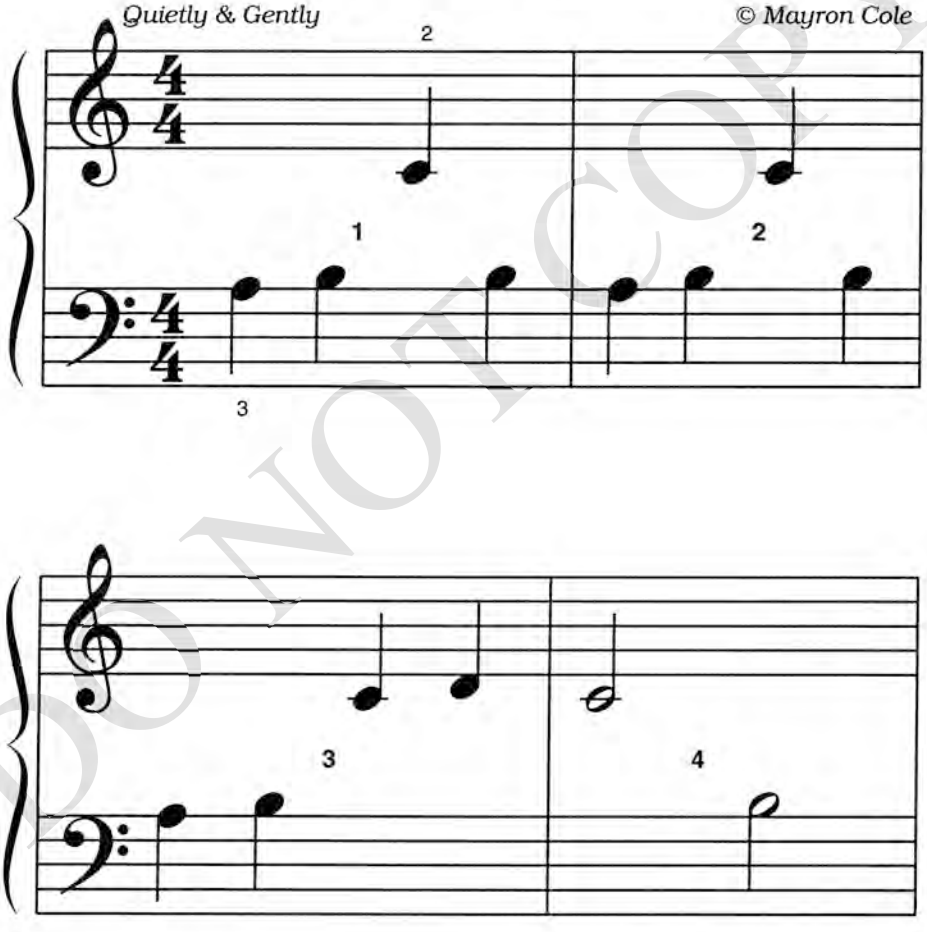
LITTLE SNOWFLAKES

(BOTH-HANDS MUSIC)

CD 2-TRACK # 55, 56, 57

Quietly & Gently

© Mayron Cole

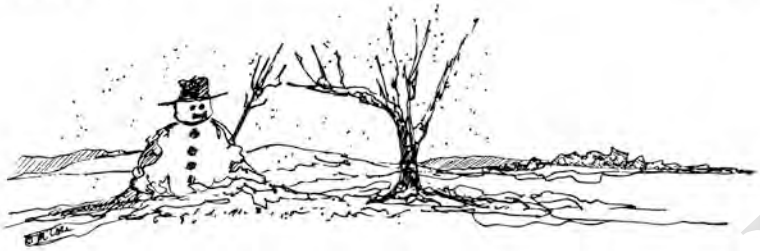


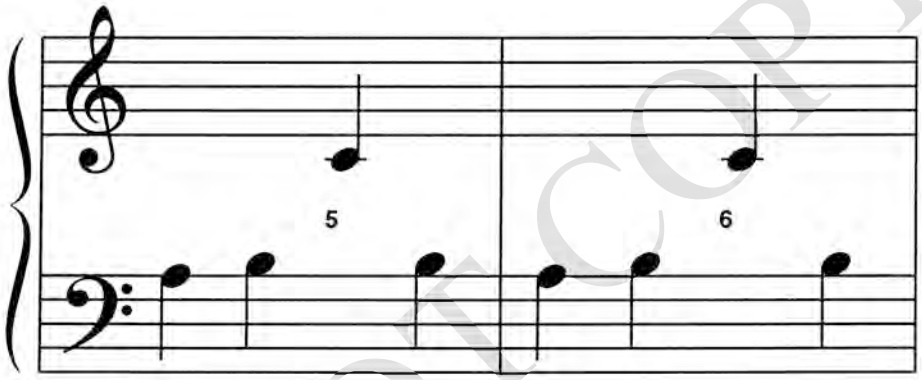
130

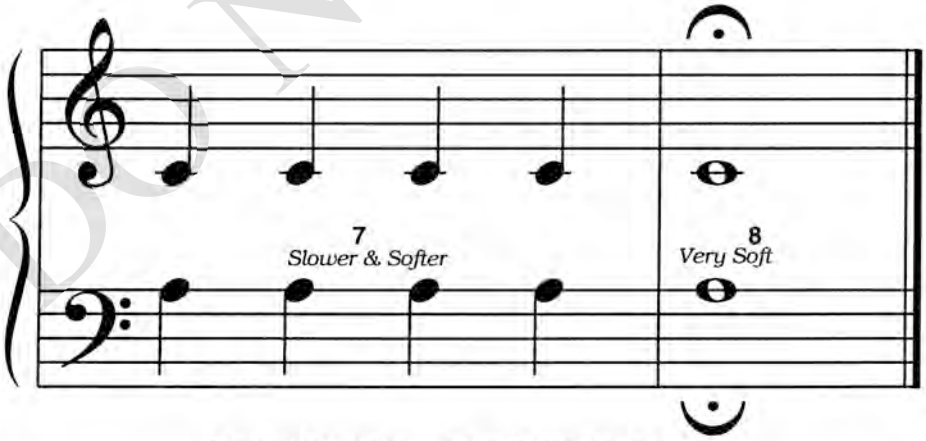
DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE







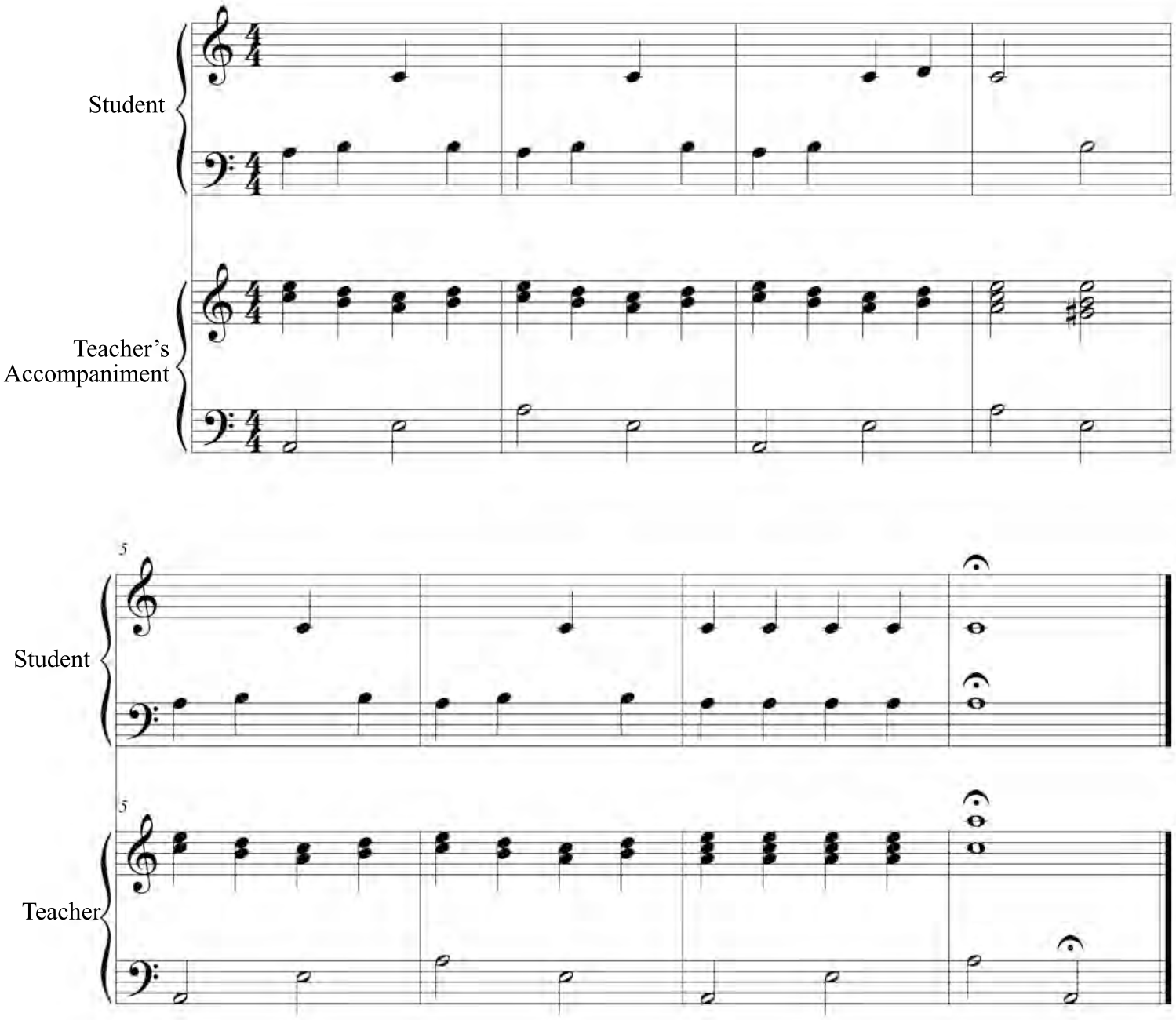
Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

131

DO NOT COPY

(c) 2012 Mayron Cole

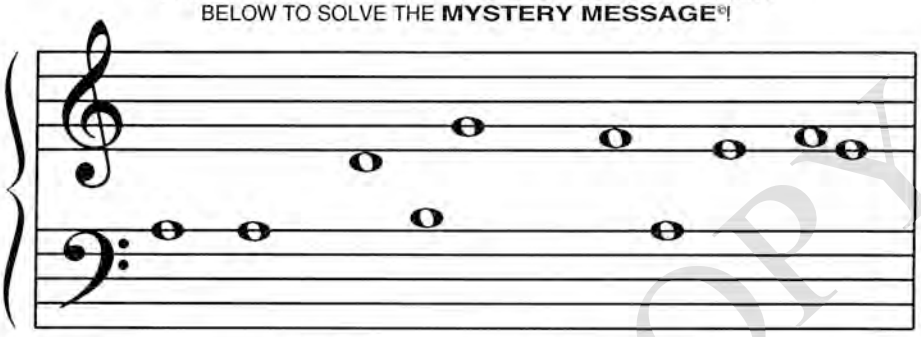
Little Snowflakes



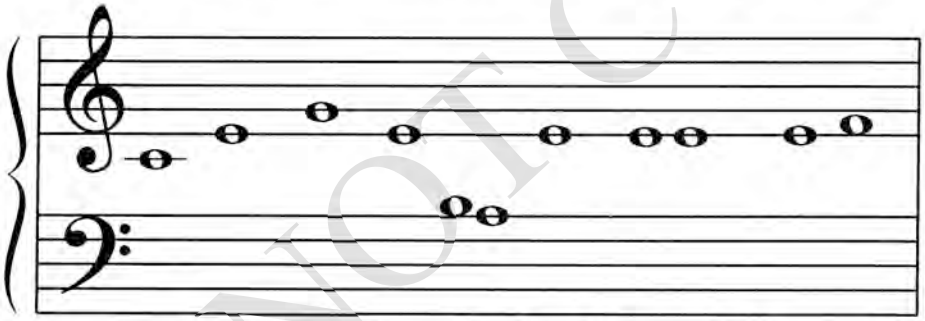
LEVEL 1-A

(c) MAYRON COLE

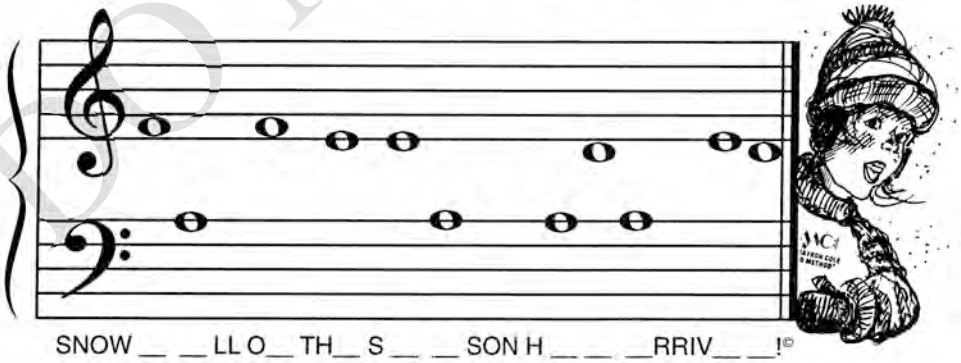
WRITE THE LETTER NAMES OF THE NOTES ON THE BLANKS BELOW TO SOLVE THE **MYSTERY MESSAGE**©!



__LL __ROUN__ __I__ SNOW__L__K__S __ __LL



__OV__RIN__ TH__ __ __R__ TR__ __S. TH__ __IRST



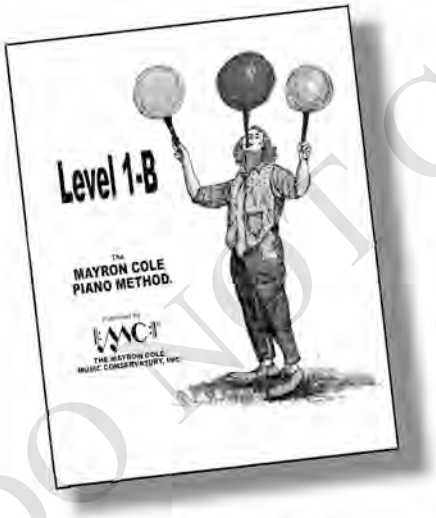
SNOW__ __LL O__ TH__ S__ __SON H__ __ __RRIV__ __!©

YEA!!

132

DO NOT COPY

It's time to order Level 1-B



Order directly from the music publisher.

The MAYRON COLE PIANO METHOD©

Order online at www.MCpiano.com or call 800-527-6873

Other Level 1 products created specifically for The Mayron Cole Piano Method:

Summer Stunners
(Item Code: SS1)



Order directly from the music publisher.

The MAYRON COLE PIANO METHOD©

Order online at www.MCpiano.com or call 800-527-6873

DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

RETURN OF ROBIN®



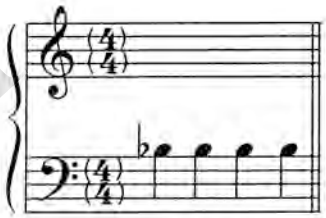


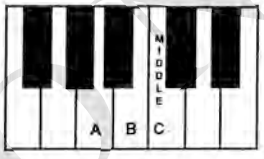
1. IMPORTANT MESSAGE!

   Once a note has been FLATTED or SHARPED, it remains that way for the REST OF THE MEASURE -- unless you see a NATURAL SIGN, ♮.

   REMEMBER:
   A NATURAL SIGN CANCELS A SHARP OR A FLAT.

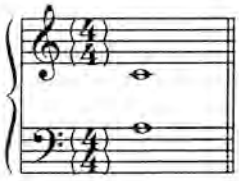
2. Look at this measure from RETURN OF ROBIN. How many B-flats will you play? _____
   (1 or 4?)





3. Put an "X" over B-Flats's key on the little keyboard.

4. At the end of RETURN OF ROBIN, two notes are played at the SAME TIME. What are they? _____ & _____



DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE



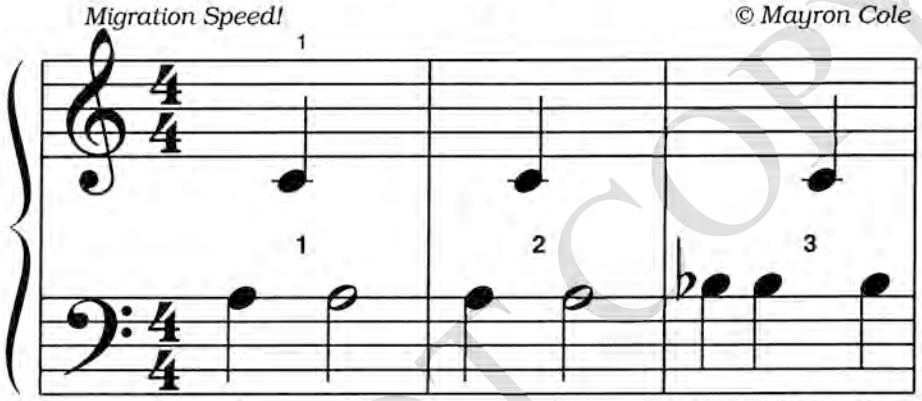
RETURN OF ROBIN

(BOTH-HANDS MUSIC)

CD 2-TRACK # 58, 59, 60

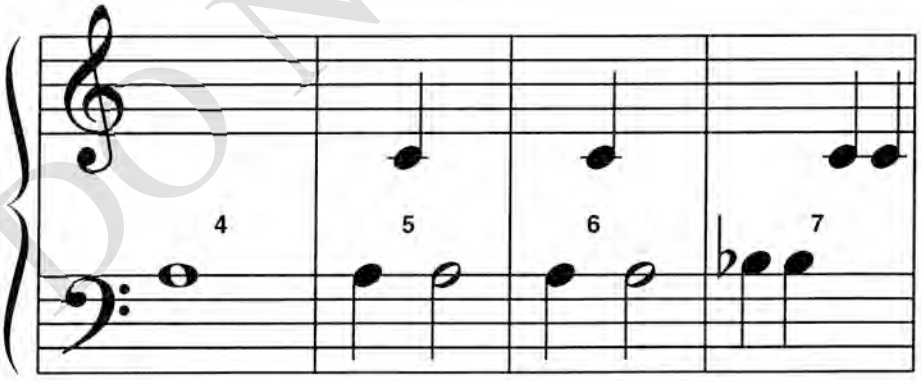
Migration Speed!

© Mayron Cole



3

How many B-flats are played in this measure? _____



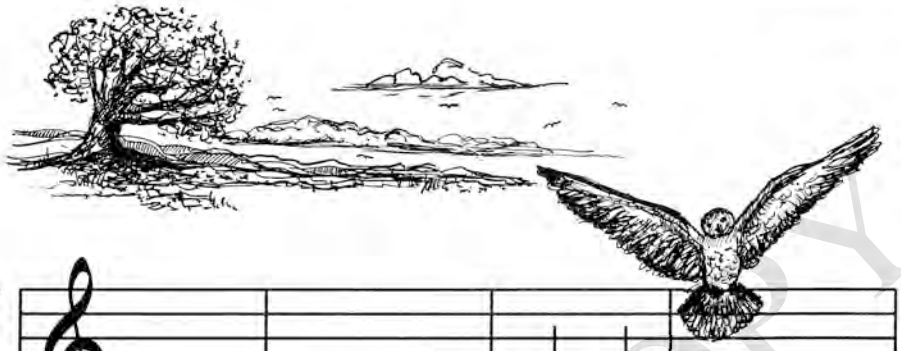
Note: Remember Students: A ♯, ♭, or ♮ sign always goes IN FRONT of the note that it is changing!

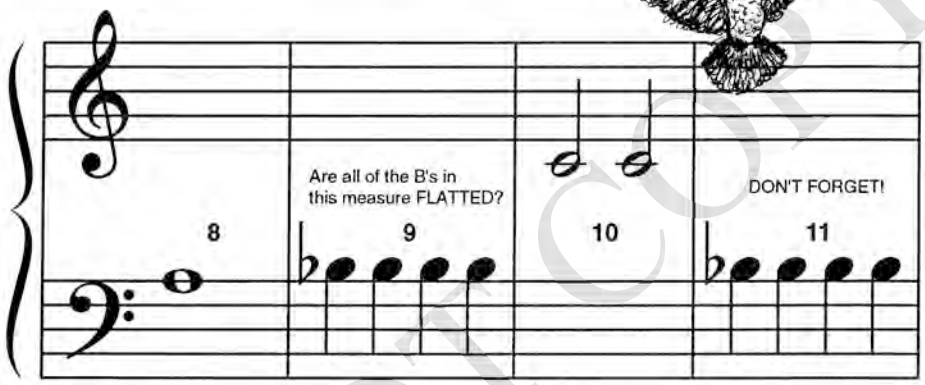
136

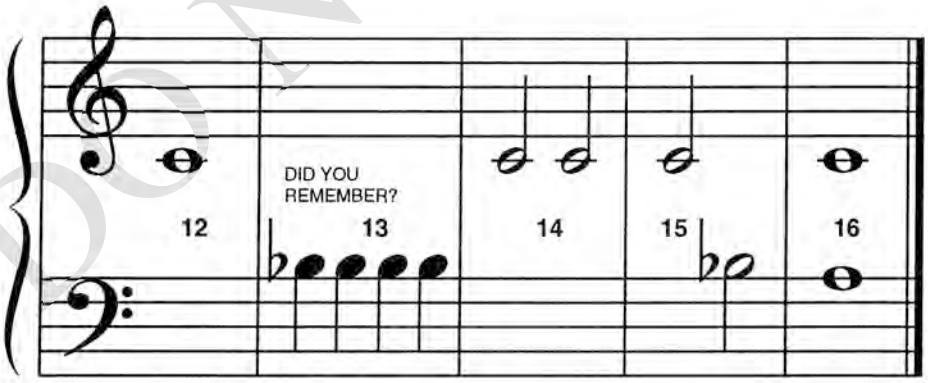
DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE







Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

137

DO NOT COPY

(c) 2012 Mayron Cole

Return of Robin



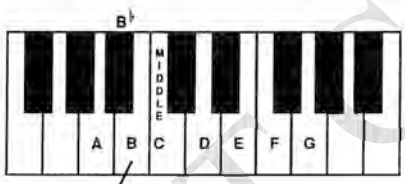
LEVEL 1-A

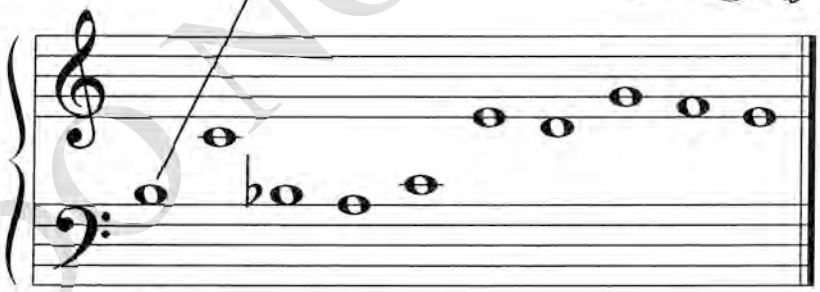
(c) MAYRON COLE





5. WRITE THE LETTER NAMES BELOW THESE NOTES ON THE BLANKS PROVIDED. THEN, DRAW A LINE FROM EACH NOTE TO ITS KEY ON THE KEYBOARD:





LETTER NAME: B ___ ___ ___ ___ ___ ___ ___ ___ ___.

6. When you go to the keyboard, play the above notes for your teacher. Be sure that your nose is in front of MIDDLE _____. Count to "4" on each note, please.
(C or F?)

138

DO NOT COPY

LEVEL 1-A LESSON 17- Student's Book Pages 139-146 45 MINUTES

		Student's Book	CD2 Track #	Accompaniment
MUSIC:	Spring Breeze	140	61 62 63	181
	Distant Drums	144	64 65 66	185

LESSON CONCEPTS: **Both Hands Playing**
Review of Notes: A, B, C, D, E, F

SUPPLIES: **Pencils**
Highlighters
Drum
Game Mat

GO TO THEORY GROUP TIME (10 minutes)

With you, students work theory on pages 139, 142, 143, and 146. *(Pages 180, 184, 188 in this manual.)* Students grade their own theory pages with "happy faces"

DRUM RHYTHM FUN (5 minutes)

Turn to *Spring Breeze* (page 182 in this manual).

Put drum in the center of the group circle. have students say notes' letter names (in rhythm) as the play drum with correct hands. This exercise teaches them to "change hands".

Do the same exercise as above with *Distant Drums* (page 186 in this manual.)

THEORY GAME TIME (10 minutes)

Ask questions using *Spring Breeze* and *Distant Drums*. Ask note name questions and rhythm questions. Review! Review! Review!

HEAR LAST LESSON'S MUSIC (10 minutes)

Also hear some of the 4-B-4.

WORK ON THIS LESSON'S MUSIC (10 minutes)

Have students turn their keyboards' volumes to mute and work independently for a few minutes. Students raise their hands when they feel confident of playing *Spring Breeze* and *Distant Drums*. Play both compositions aloud as an ensemble.

IT'S TIME TO GO! Students turn to page ix in their books and check today's assignment plus the 4-B-4.

Be sure that your students know which compositions to be practicing for LESSON 20's class recital. Be prepared!

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

SPRING BREEZE®



DO YOU KNOW?

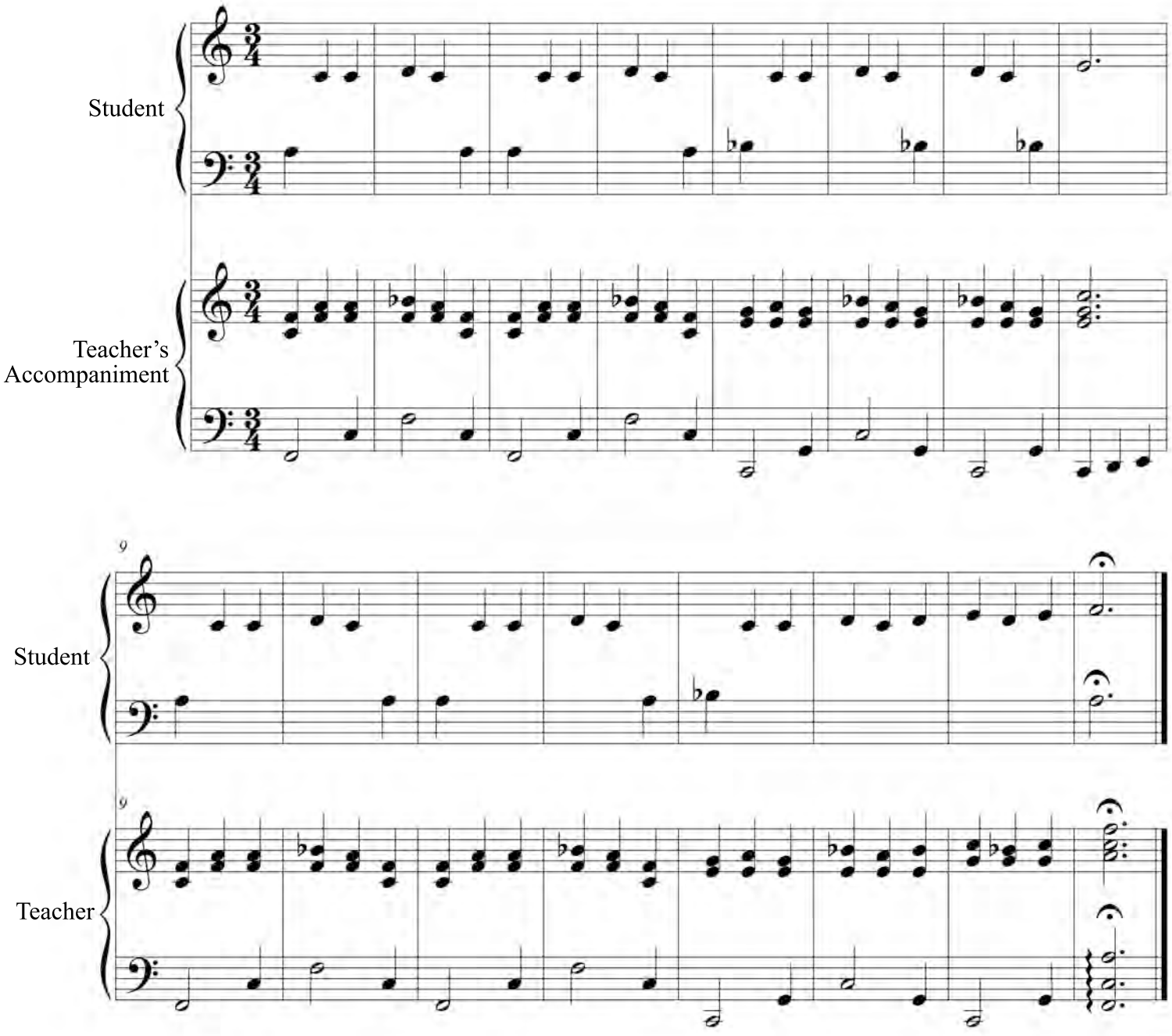
1. Once a note is flatted or sharped, it remains that way for the rest of the measure - unless a NATURAL SIGN, ♮, cancels it. _____ (Yes or No?)
2. This, 𝄐, is a _____. (pedal mark or fermata?)
3. This, ♭, is a _____ sign. (flat or sharp?)
4. A FLAT SIGN means to go _____ (forward or backward?) to the very next key (either black or white).
5. The _____ hand plays the HIGH STAFF notes. (right or left?)
6. The _____ hand plays the LOW STAFF notes. (right or left?)
7. This, 𝄞, is often called the _____ - clef because it (F or G?) was originally a BIG LETTER 𝒢.
8. This, 𝄢, is often called the _____ - clef because it (F or G?) was originally a BIG LETTER 𝒻.
9. A SHARP, FLAT, or NATURAL SIGN always goes _____ (in front or behind?) the note that it is changing.
10. A SHARP SIGN, ♯, tells you to go _____ (forward or backward?) to the very next key (either black or white).

139

DO NOT COPY

(c) 2012 Mayron Cole

Spring Breeze



LEVEL 1-A

(c) MAYRON COLE

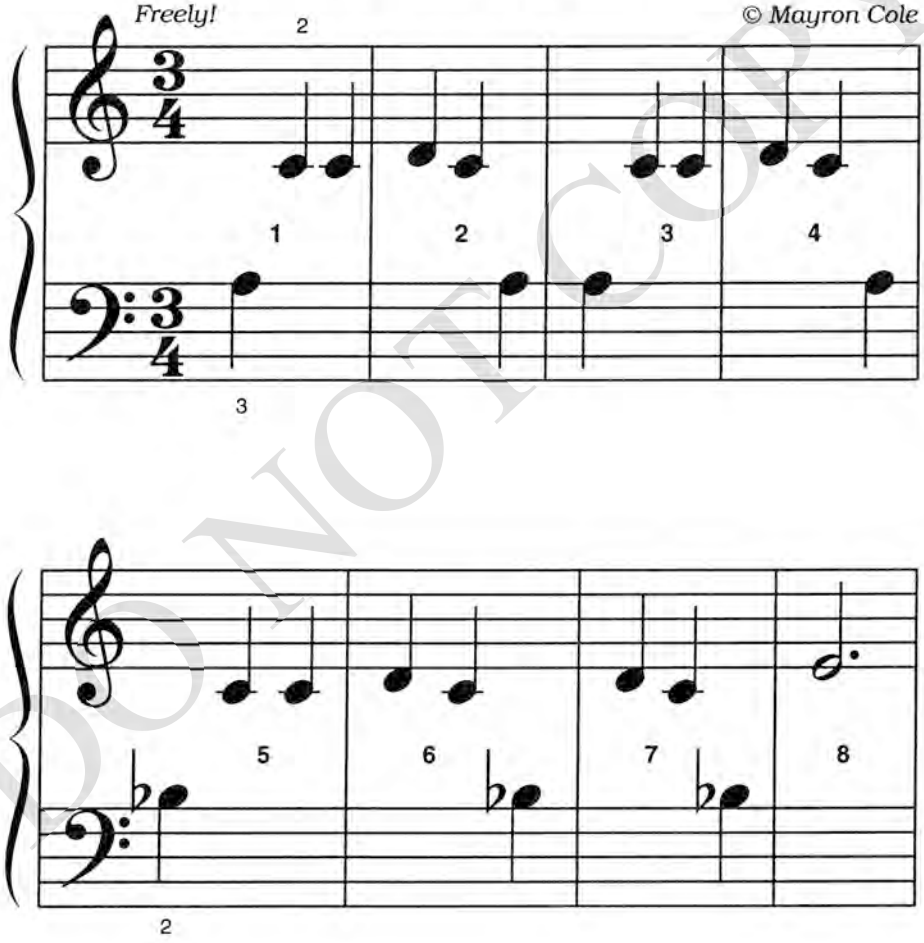
SPRING BREEZE

(BOTH-HANDS MUSIC)

CD 2-TRACK # 61, 62, 63

Freely!

© Mayron Cole

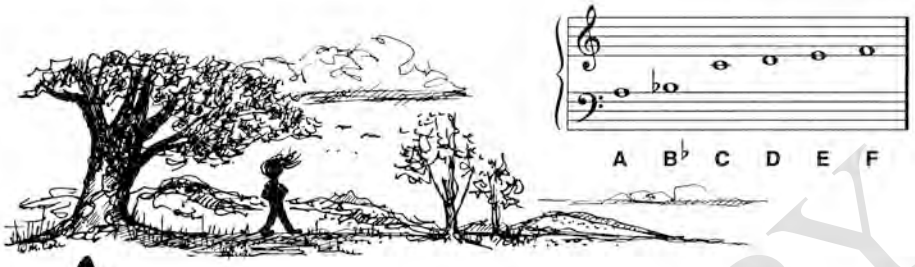


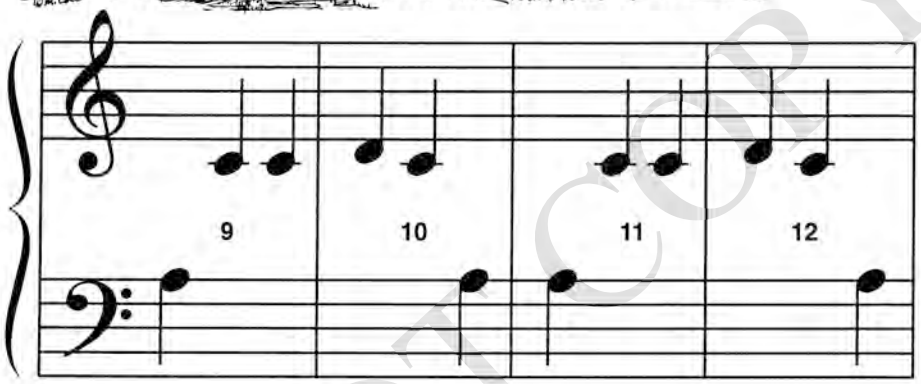
140

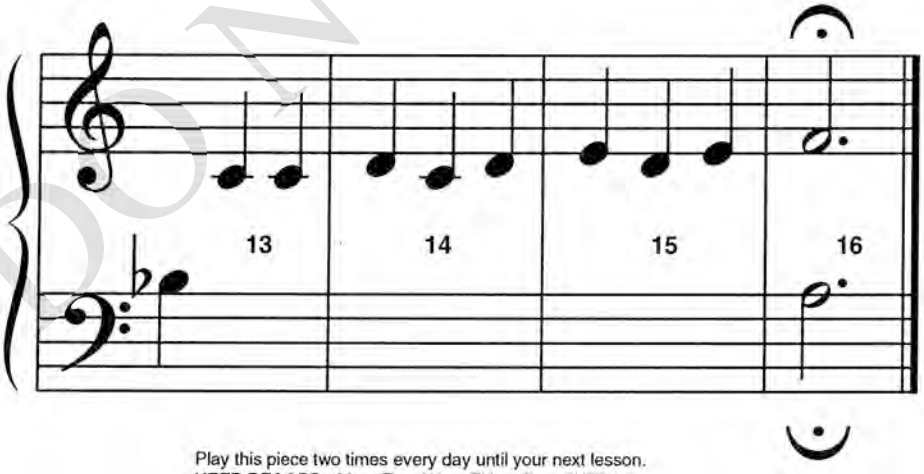
DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE







Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____

141

DO NOT COPY

LEVEL 1-A (c) MAYRON COLE

Place the correct number from the second column in the blank beside its correct meaning from the first column.

A. PEDAL MARK: _____. (Push the RIGHT PEDAL with your RIGHT FOOT.)

B. DOUBLE BAR: _____. (Means, "The End.")

C. TIME SIGNATURE: _____. (Written at the beginning of a composition.)

D. BRACE: _____.

E. WHOLE NOTE: _____. (Count: 1-2-3-4.)

F. NATURAL SIGN: _____. (Cancels a SHARP or a FLAT.)

G. DOTTED HALF NOTE: _____. (Count: 1-2-3.)

H. QUARTER NOTE: _____. (Count: 1.)

I. HALF NOTE: _____. (Count: 1-2.)

1.

2. 

3. 

4. 

5. 

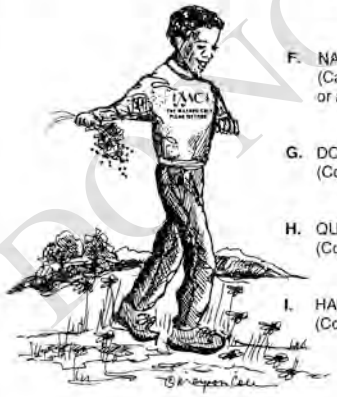
6.

7. 

8. 

9. 





142

LEVEL 1-A (c) MAYRON COLE

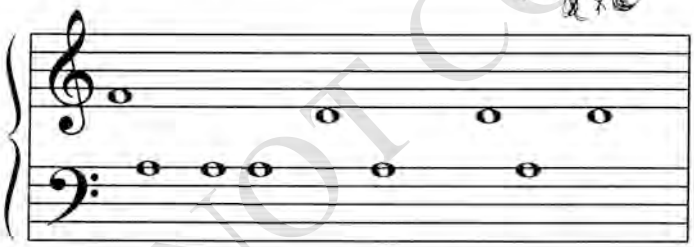
THE MAYRON COLE PIANO METHOD*

FUN SHEET

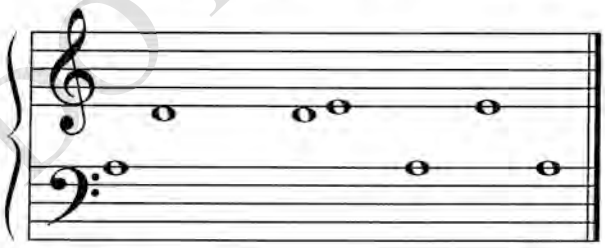
DISTANT DRUMS



1. WRITE THE LETTER NAMES BELOW THE FOLLOWING NOTES TO SOLVE THE **MYSTERY MESSAGE**!



__ __R __W__Y __IST__NT IN__I__N __RUMS



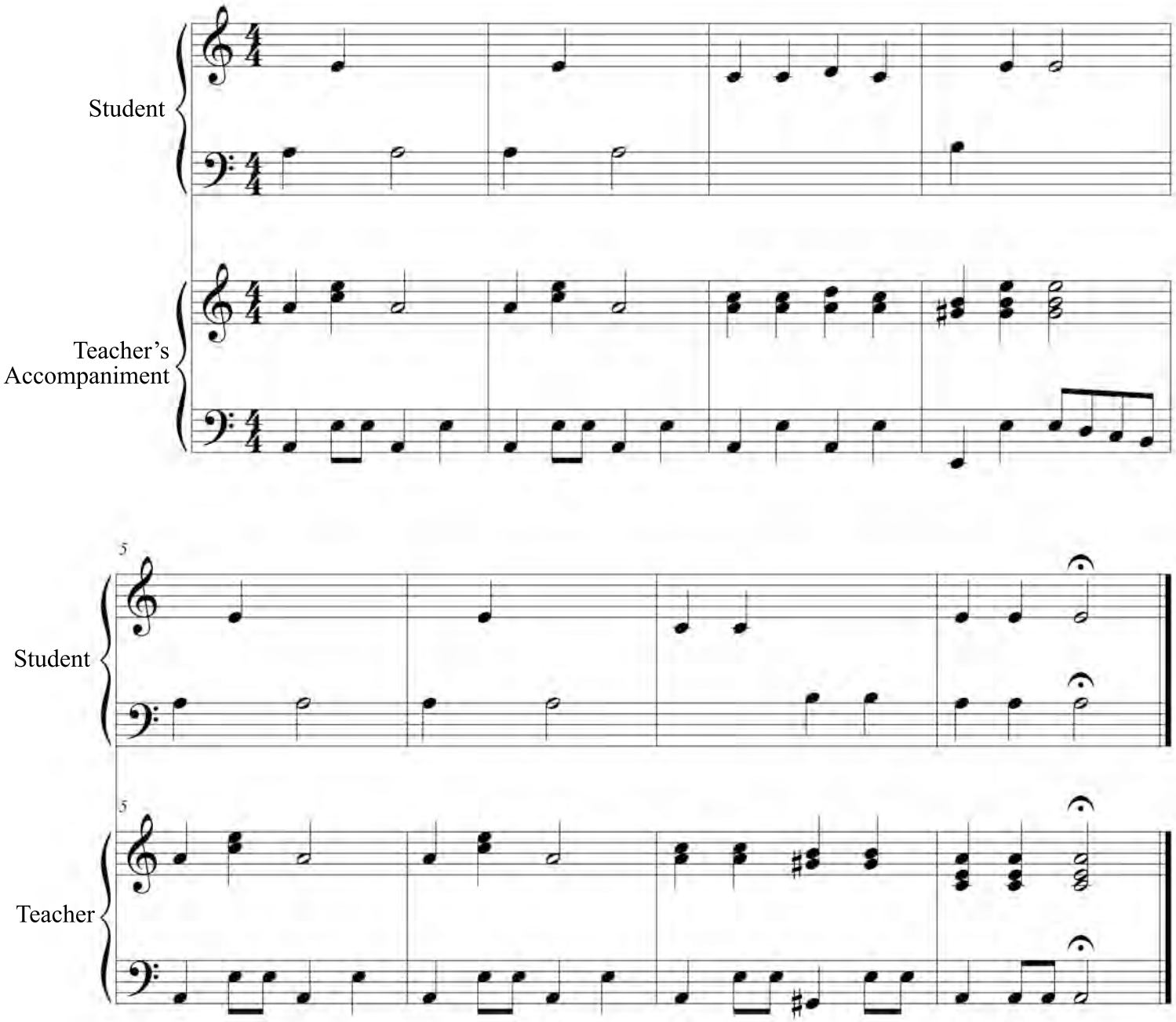
PL__Y. __O YOU WON__ __R WH__T TH__Y S__Y?

143

DO NOT COPY

(c) 2012 Mayron Cole

Distant Drums



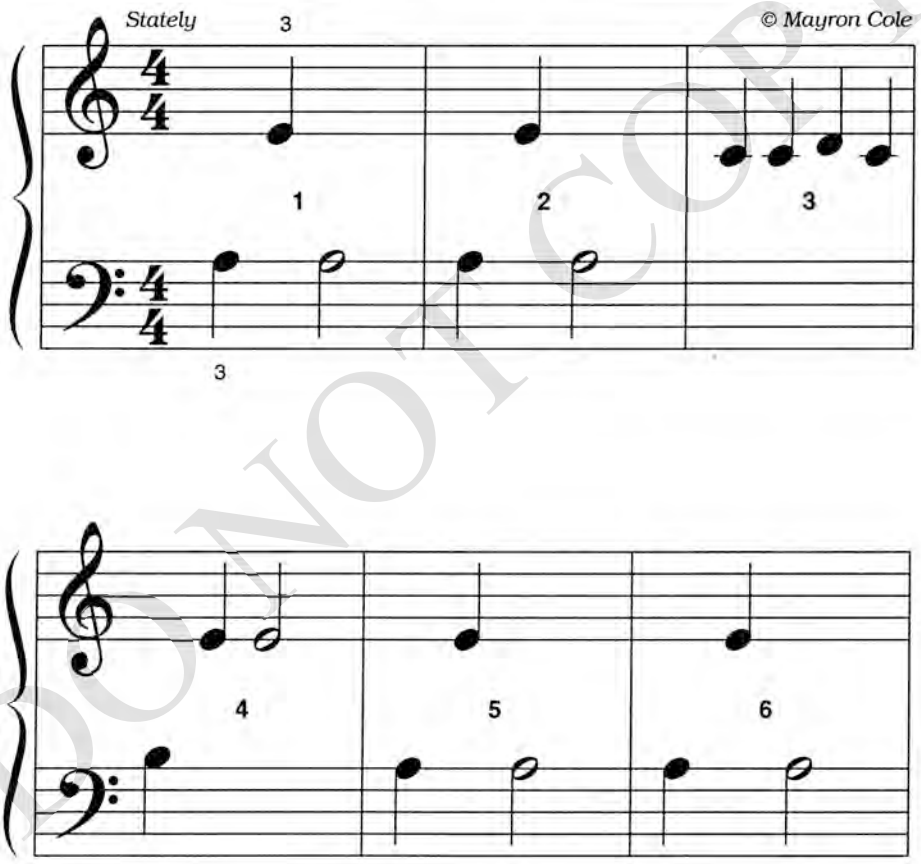
LEVEL 1-A

(c) MAYRON COLE

DISTANT DRUMS

(BOTH-HANDS MUSIC)

CD 2-TRACK # 64, 65, 66

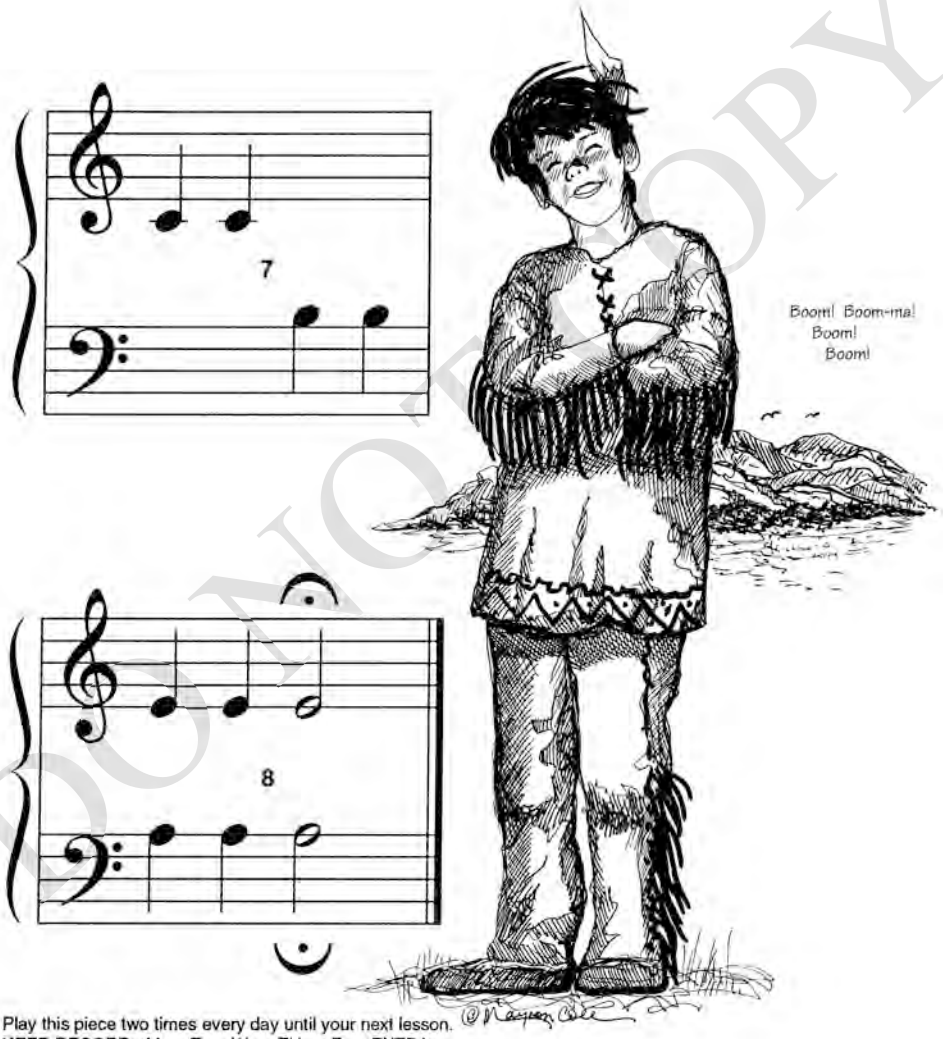


DO NOT COPY

144

LEVEL 1-A

(c) MAYRON COLE



Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

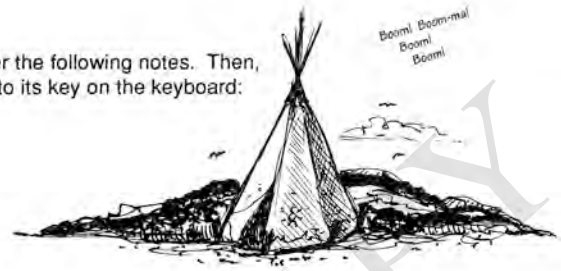
145

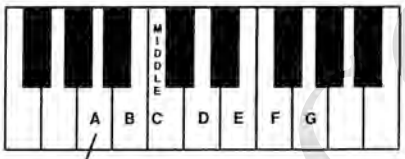
DO NOT COPY

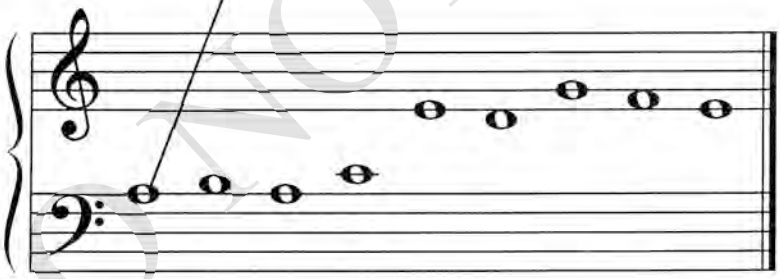
LEVEL 1-A

(c) MAYRON COLE

2. Write the letter names under the following notes. Then, draw a line from each note to its key on the keyboard:







LETTER NAME: A ___ ___ ___ ___ ___ ___ ___ ___.

3. When you go to the keyboard, play the above notes for your teacher. PLAY THEM ALOUD WITH YOUR CLASS. Count to "4" on each note, please.

HOW WELL DID YOU DO? _____

146

DO NOT COPY

LEVEL 1-A LESSON 18 -Student's Book Pages 147-150 45 MINUTES

		Student's Book	CD2 Track #	Accompaniment
MUSIC:	Ellisa!	148	67 68 69	191

LESSON CONCEPTS: Review of Learned Notes A,B,C,D,E

SUPPLIES: Pencils
Highlighters
Game Mat

LET'S START THE PIANO CLASS! (20 minutes)

You need to hear last lesson's assignment plus five of the compositions your students will be playing in the class recital on LESSON 20. If any student wants to play a solo, he/she may do so, but the composition must be from the material the class has studied the past twenty lessons. **Memorization of music is not necessary! Keep this recital stress-free!**

LET'S PLAY A THEORY GAME! (10 minutes)

Ask questions from *Ellisa* (page 192 in this manual). Review all the notes learned so far plus the damper pedal sign.

IT'S TIME TO GO TO THE KEYBOARDS (10 minutes)

Have your students turn their keyboards' volumes to mute. Allow the students to practice "by themselves" for one minute. Students raise their hands when they are ready to play *Ellisa* aloud as an ensemble.

LET'S WORK THE THEORY SHEETS (5 minutes)

Turn to page 190 in this manual.

You read aloud the theory sheet questions as your students answer. This saves time for your piano class!

IT'S TIME TO GO!

Students turn to page ix and check today's assignment. They also need to be practicing the 10 - 15 recital compositions to be performed at LESSON 20.

DON'T FORGET: PIANO CLASS RECITAL ON LESSON 20.
BE SURE THAT PARENTS KNOW TO ATTEND LESSON 20.

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

FUN SHEET

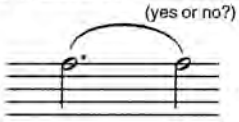
ELLISA!©



1. This, [_____] , is a _____ mark.
   (brace or pedal?)

2. The RIGHT PEDAL is named the DAMPER PEDAL. _____
   (yes or no?)

3. A PEDAL MARK tells you to push the RIGHT PEDAL with your RIGHT FOOT. (Keep your heel on the floor!) Do you see pedal marks in ELLISA!? _____
   (yes or no?)

4. This,  , is a TIE HOLD. _____
   (yes or no?)
   It equals _____ beats in $\frac{3}{4}$ time.
   (5 or 6?)

5. Write the counts under the following notes.



COUNTS: _____

6. Draw a note that equals the given counts. A quarter note equals one beat.

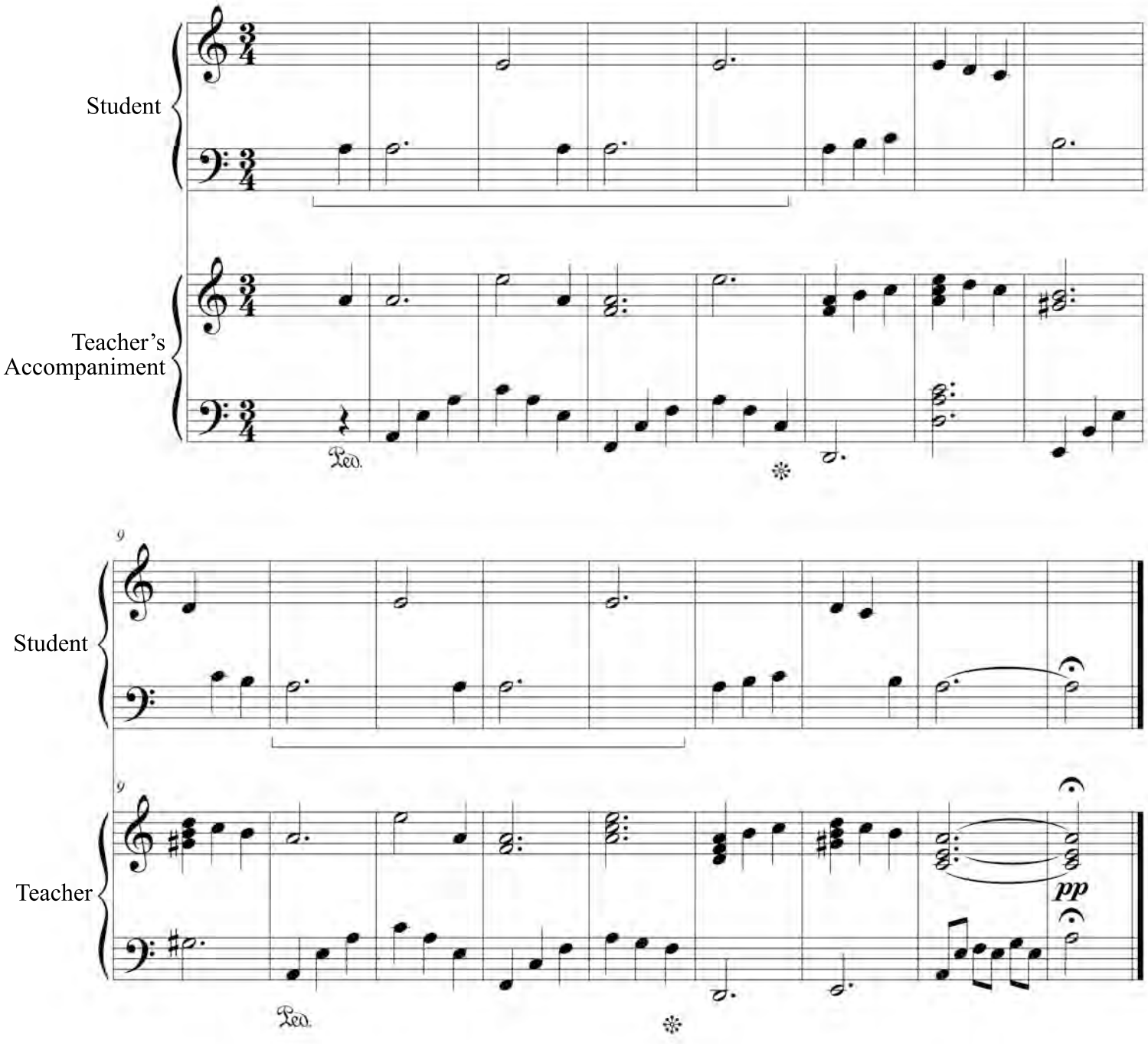
♩	_____	_____	_____	_____	_____
COUNTS: 1	1 - 2 - 3 - 4	1 +	1 - 2 - 3	1 - 2	1.

147

DO NOT COPY

(c) 2012 Mayron Cole

Ellisa



LEVEL 1-A

(c) MAYRON COLE

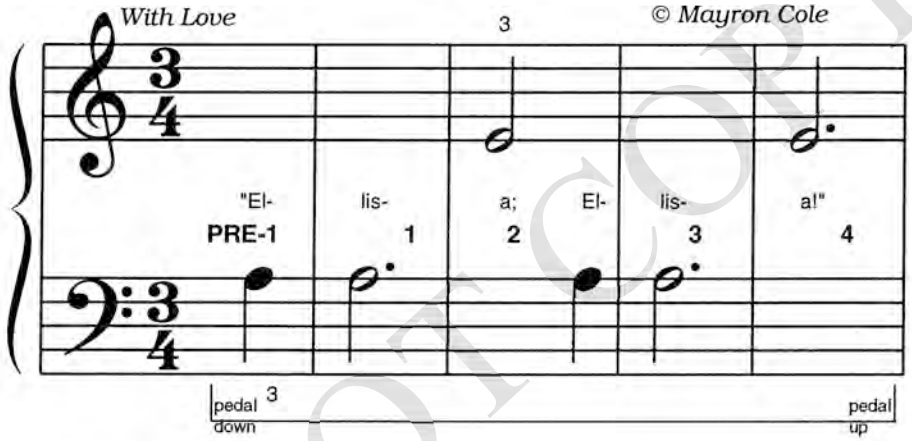
My daughter,

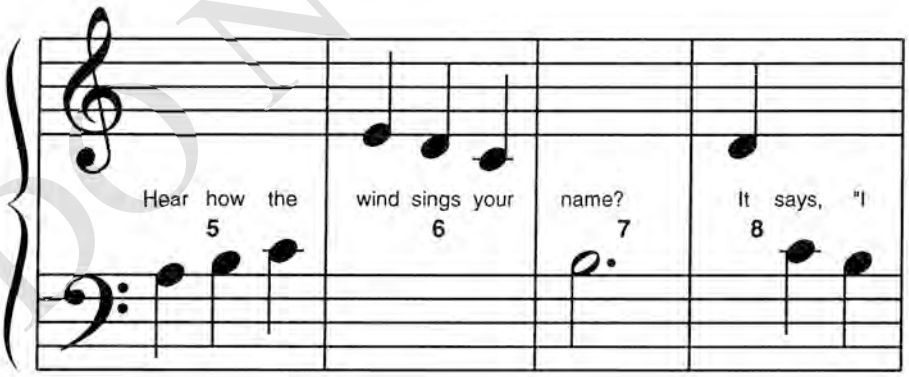
ELLISA!

CD 2-TRACK # 67, 68, 69

With Love

© Mayron Cole





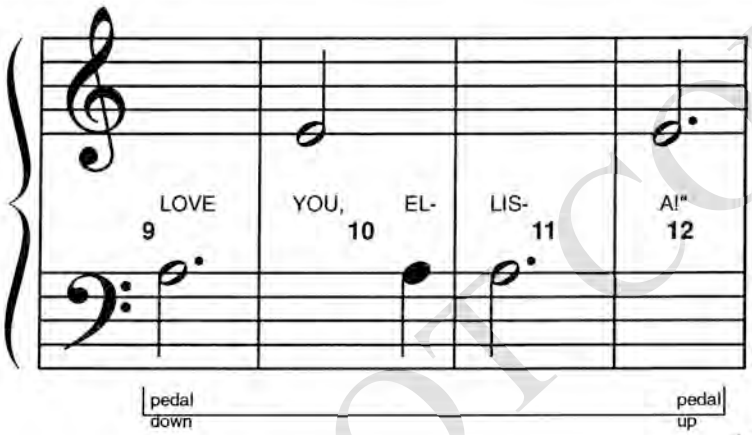
DO NOT COPY

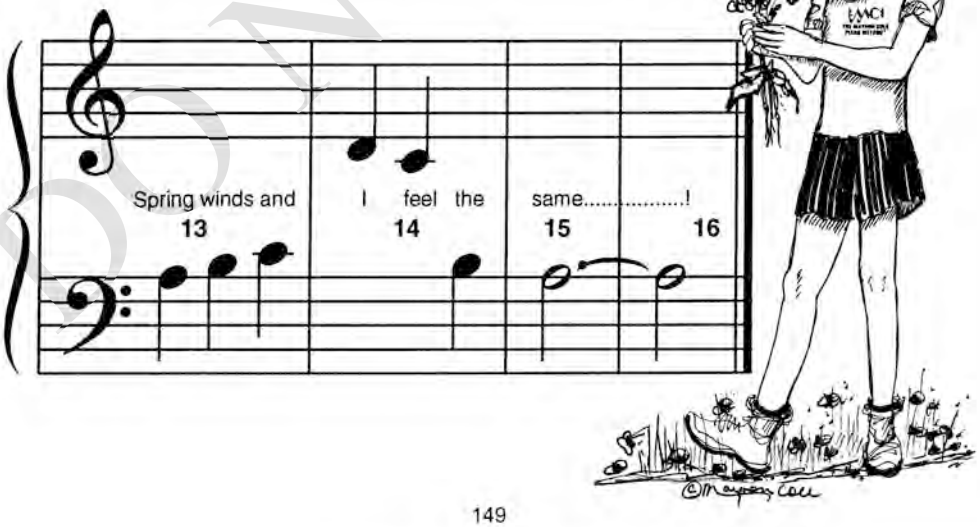
148

LEVEL 1-A

(c) MAYRON COLE

Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.





DO NOT COPY

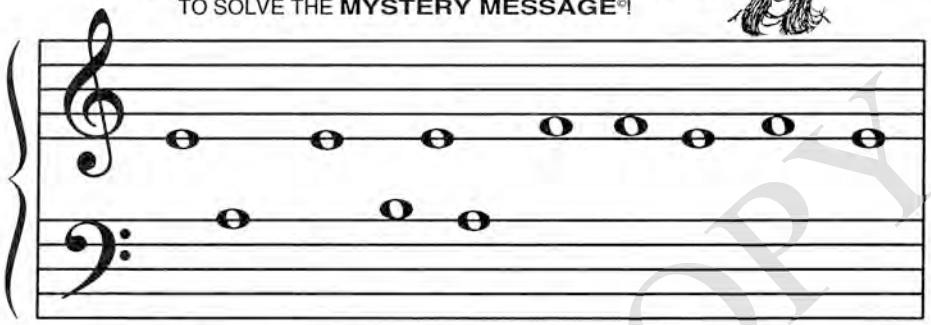
149

LEVEL 1-A

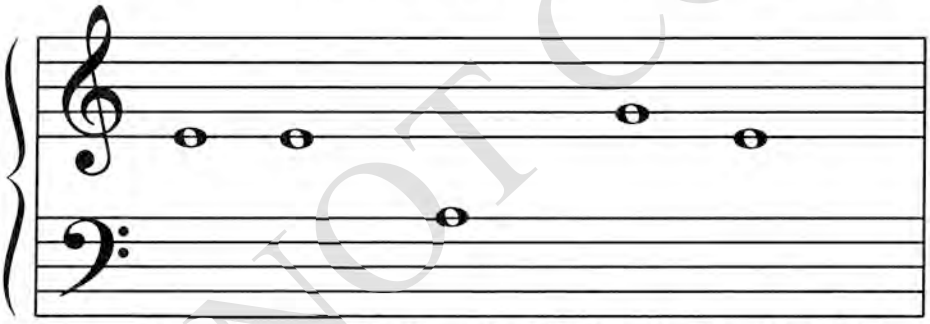
(c) MAYRON COLE



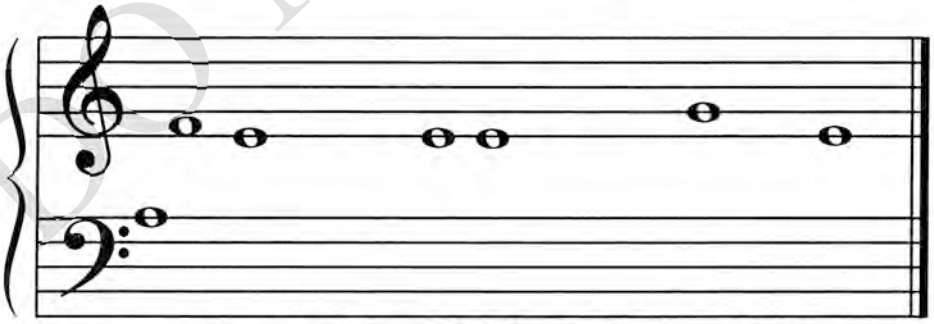
WRITE THE LETTER NAMES BELOW THE FOLLOWING NOTES
TO SOLVE THE **MYSTERY MESSAGE©**!



__ LLIS __ LOV __ S __ __ __ UTI __ UL, __ R __ SH __LOW __ RS.



SH __ LOV __ S TO W __ LK THROU __ H TH __ M HOUR



__ __T __ R HOUR __ V __ N IN SPRIN __ SHOW __ RS!©

150

DO NOT COPY

LEVEL 1-A LESSON 19 -Student's Book Pages 151-154 45 MINUTES

		Student's Book	CD2 Track #	Accompaniment
MUSIC:	**The Last Leaf**	**152**	**70 71 72**	**197**

LESSON CONCEPTS:
- **Staccato**
- **Cross Overs**
- **Tuck Unders**
- **Sustained Notes**
- **Note Review: A B C# D E F**

SUPPLIES:
- **Pencils**
- **Highlighters**
- **Take-home flyers announcing next lesson's class recital**

NEXT LESSON IS A PIANO CLASS RECITAL! BE SURE ALL PIECES TO BE PLAYED ARE READY TODAY!

IT'S TIME TO START! (30 minutes)

Hear last lesson's assignment. Then hear as many of the recital compositions as you can. Next lesson, LESSON 20, is a piano class recital. **Practice standing as a group and taking a group bow. Students bend slowly from the waist with arms hanging beside their bodies. Then, slowly, students return to an upright standing positon.**

STUDENTS WORK THEORY SHEETS (2 minutes)

You read the question on page 196 in this manual as your students answer. (Students are on page 151 in their books.)

GO TO A CENTRAL KEYBOARD (3 minutes)

Turn to page 198 in this manual. **You will demonstrate playing the music on page 198 in this manual. Play only the RH. Demonstrate a staccato release. Show your students how your thumb plays D and then you reach back to play C# with your 2 finger. Look at measures 7 and 8.** Show your students how you *change fingers*. Have your students, one-at-a-time, play the RH only on page 198 in this manual. After all are secure with playing this section of music correctly, students return to their own keyboards.

STUDENTS GO TO THEIR OWN KEYBOARDS (10 minutes)

With mute keyboards, students practice playing the RH notes only on The Last Leaf. *(Page 152 in students' books/page 198 in this manual.)* Later, all students play the RH aloud in ensemble. Only after the RH is correctly learned and played can the students put the LH notes with it.

Give TAKE-HOME FLYERS: Tape the flyer to the front of each students' binder. Invite parents to next lesson's casual piano class recital. **Give class time, casual dress, music to be practiced, limited seating, etc. HAVE THE RECITAL IN YOUR STUDIO DURING PIANO CLASS TIME.**

LEVEL 1-A

(c) MAYRON COLE

THE MAYRON COLE PIANO METHOD®

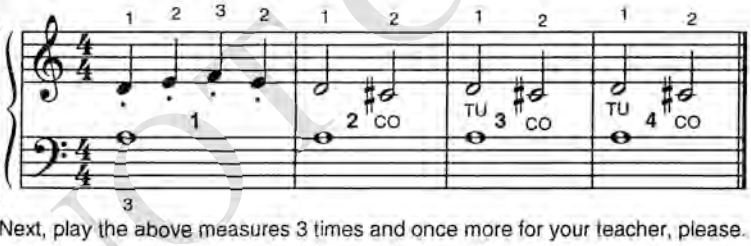
FUN SHEET

THE LAST LEAF©



1. When notes are written directly above or below each other, they are played at the SAME TIME. _____ (yes or no?)

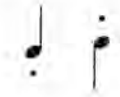
2. Look at the following measures from THE LAST LEAF. Draw connecting lines to join the two notes that play at the SAME TIME.



Next, play the above measures 3 times and once more for your teacher, please.

3. Look at the above measures. Which note is sharped? _____ (C or D?)

4. LITTLE DOTS written directly above or below a notehead are called STACCATO DOTS. They tell you to _____ the notes. (connect or disconnect?)



5. There are ACCENT MARKS in THE LAST LEAF: > . ACCENT MARKS tell you to strike the key a little _____. (harder or softer?)

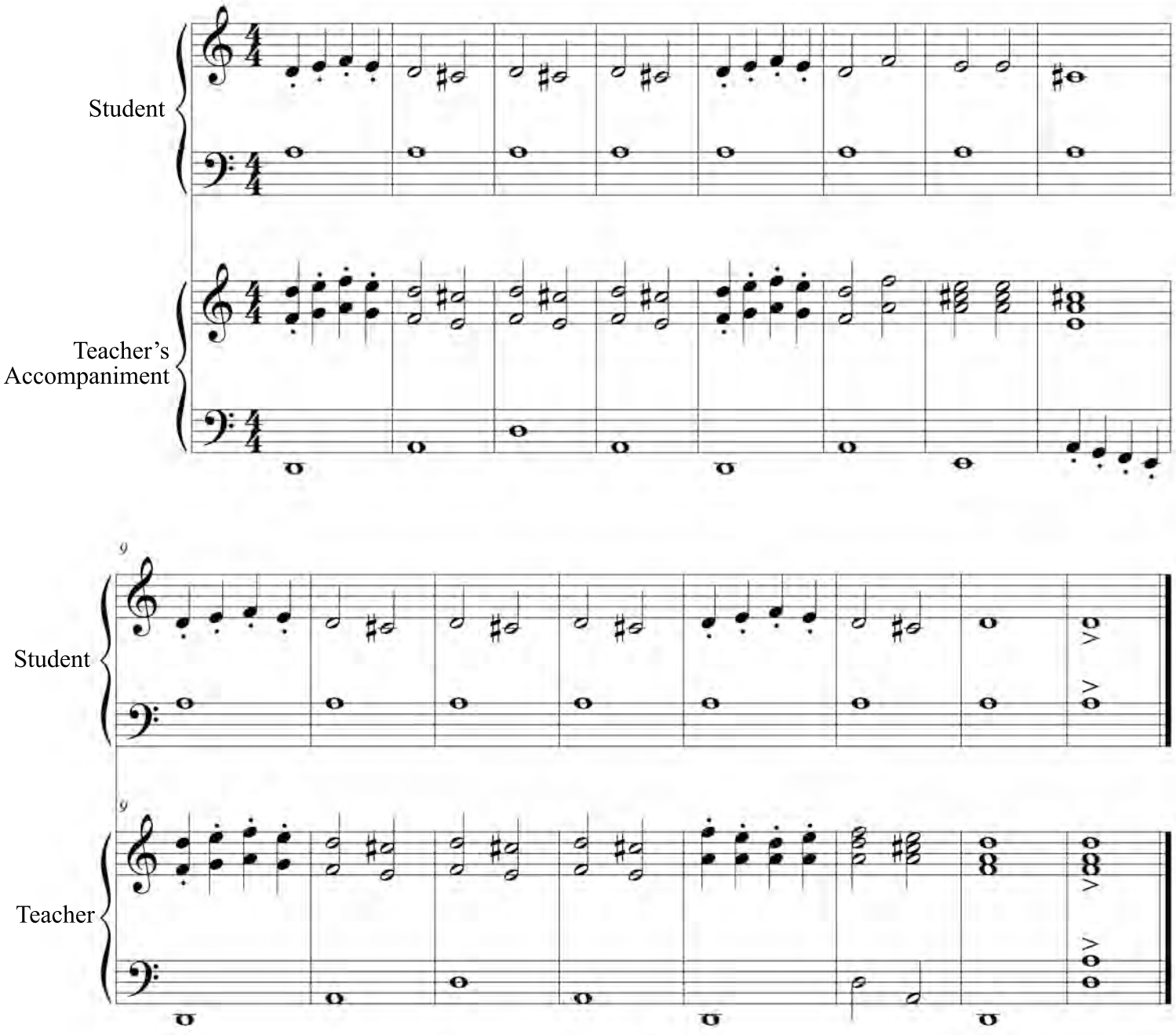
6. In the example above, "CO" means to "cross over" and "TU" means to "tuck under."

151

DO NOT COPY

(c) 2012 Mayron Cole

The Last Leaf



LEVEL 1-A

(c) MAYRON COLE



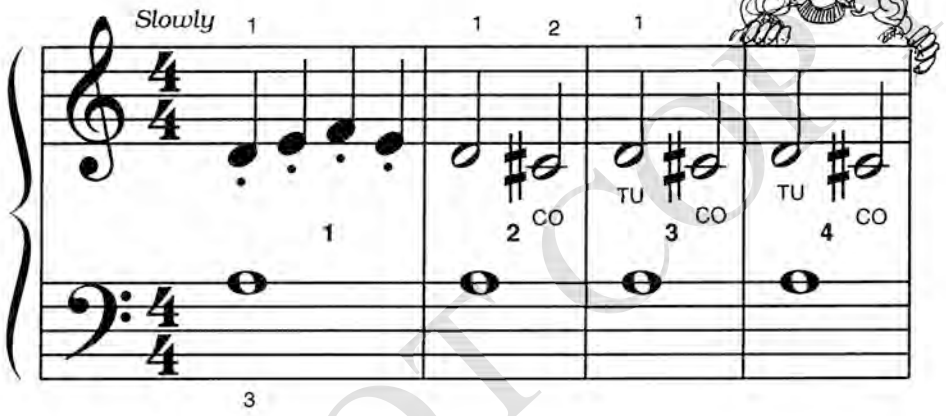
THE LAST LEAF

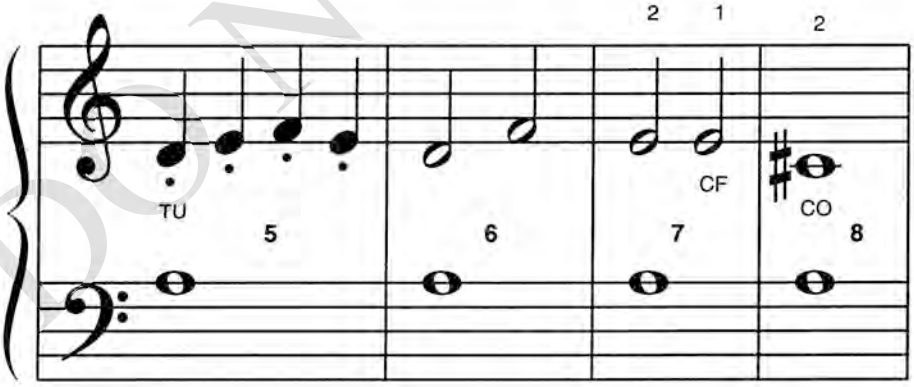
© *Mayron Cole*

(BOTH-HANDS MUSIC)

CD 2-TRACK #70, 71, 72







Play this piece two times every day until your next lesson.
KEEP RECORD: M __ T __ W __ TH __ F __ EXTRA ____.

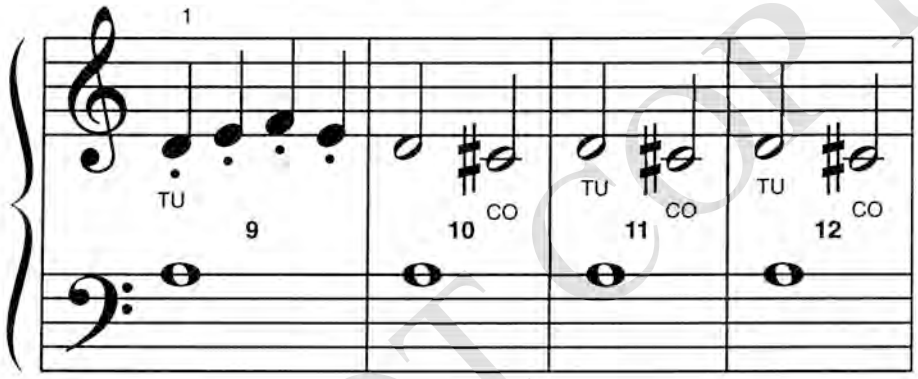
152

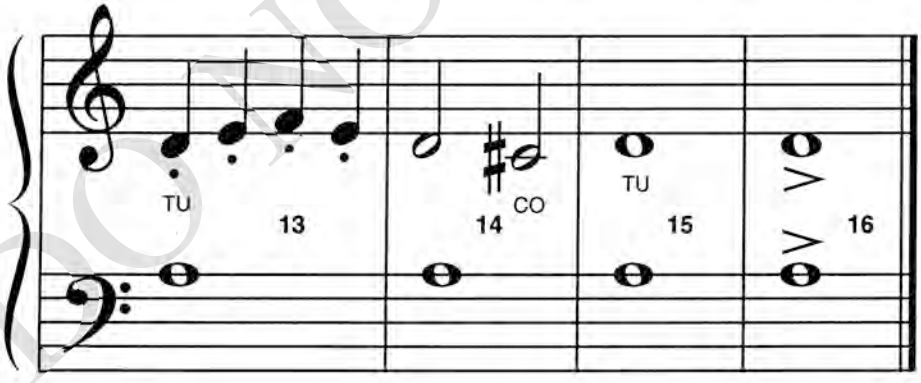
DO NOT COPY

LEVEL 1-A

(c) MAYRON COLE







TU = TUCK UNDER.
CF = CHANGE FINGERS.
CO = CROSS OVER.

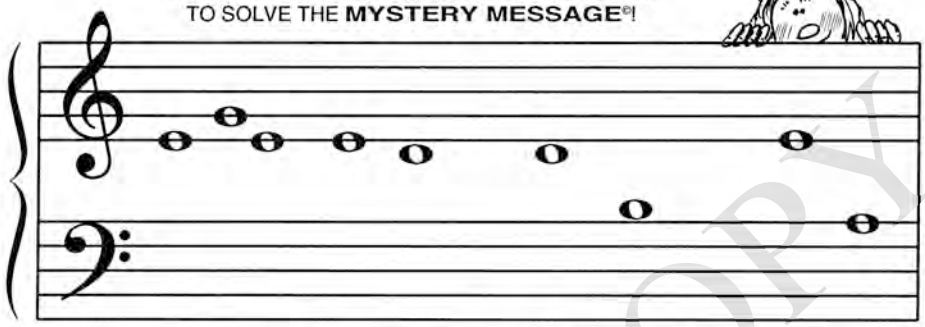
153

DO NOT COPY

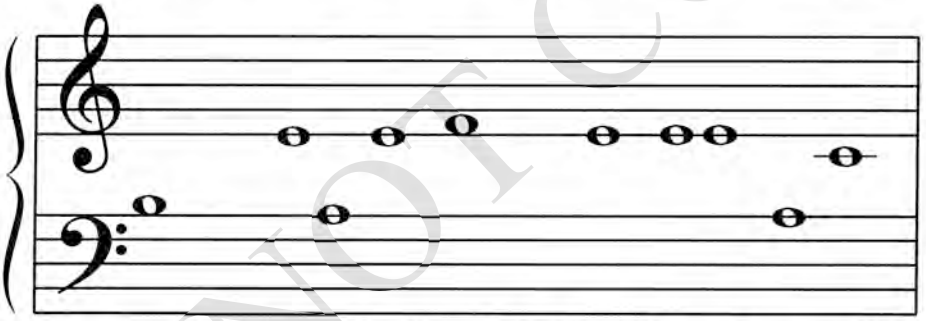
LEVEL 1-A

(c) MAYRON COLE

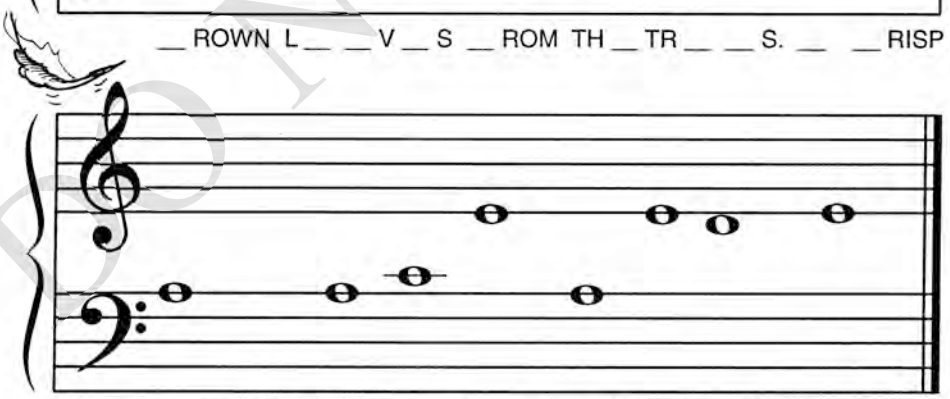
WRITE THE LETTER NAMES UNDER THE NOTES
TO SOLVE THE **MYSTERY MESSAGE**©!



TH__ __ __NTL__, __RY WIN__S __LOW TH__ L__ST



__ROWN L__ __V__S __ROM TH__TR__ __S. __ __RISP



__UTUMN H__S __OM__ TO __N __N__. WINT__R IS
ON THE WAY!©

154

DO NOT COPY

LEVEL 1-A LESSON 20 45 MINUTES

PIANO CLASS RECITAL TODAY!

Welcome the parents to your studio. Let the parents know how proud you are of their children. Tell the parents that their children have learned to play and count rhythms correctly, learned the keys on the keyboard, and have learned to read piano staff notes while playing with both hands. This is quite an accomplishment.

Ask that all applause be held until the recital is completed when all students and you stand together and take a group bow.

Also announce that *next* lesson this class will start on piano book Level 1-B. It should be a great learning adventure.

Now it's time to start the recital. Announce what the students will be playing. You play with them. Play each composition through two times: First time, you play students' parts; second time, you add teacher's accompaniment. You may use the CD or midi accompaniment disks if you like.

Best wishes for a great recital! You've done a wonderful job of teaching Level 1-A! You deserve laurels!---*Mayron Cole*