



# Teacher Supplement

for use with Student Transfer Guide

# Teacher Supplement

## Musical Talent Starts with Let's Play Music!

Let's Play Music is a unique program designed to instill musical talent in the young child. Many of the skills and concepts introduced to your new student will not be mastered, but the foundation for future fruition has been laid. Your new student has many skills still developing that will manifest throughout the coming years.

Your new student has been in a class setting where repertoire is not mastered. Private instruction and repertoire mastery will be a new experience for your student. Please keep this in mind as you work with your new student.

## Using the Teacher Supplement

This Teacher Supplement goes hand-in-hand with each page of the Student Transfer Guide. It gives you the vocabulary unique to Let's Play Music so you can effectively communicate with and assess your new student. You will follow the script for each section as you guide your student through the Student Transfer Guide.

This book contains seven review sections and one section with information new to your student. This is the V7 chord, which was not introduced in Let's Play Music but is covered in levels 1B or 2A in many methods books. In this book, the V7 chord is taught using terminology your new student is familiar with.

You may move as quickly or as slowly as you like. For example, you may cover sections 1–4 in a single lesson, or you may choose to dedicate a full lesson to each of the concepts in this supplement.

- **Student Assessment:** This page is a place to make notes and assess your individual student's strengths on particular skills or concepts. (See the next page.)
- **Making Musicians:** These are activities in sections 1, 3, 4, 5, and 6. These activities are ear-training activities that your student has become skilled at during their Let's Play Music lessons. Teacher instructions for these activities are on page ii of this guide.
- **Note Speller:** These pages are provided as extra practice in note naming.
- **Practice Log:** These pages are provided to help you and the student keep track of the learning in each section.

Scan here for video instruction on using this book:





		+ mastered	✓ satisfactory	- needed improvement
Section 1	<b>Music Symbols</b> Identify bass and treble clef signs: Identify time signatures: Identify accidentals: Identify dynamics and articulations:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Section 2	<b>Cadences</b> Play C Major cadence: RH LH HT Play F Major cadence: RH LH HT Play G Major cadence: RH LH HT Play a minor cadence: RH LH HT Play c minor cadence: RH LH HT	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Section 3	<b>Note Naming</b> Identify and play middle D, C, and B: Identify and play bass clef notes: Identify and play treble clef notes:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Section 4	<b>Rhythm &amp; Counting</b> Identify real note name and # of counts: eighth quarter dotted quarter half dotted half whole Identify real rest name and # of counts: eighth quarter half dotted half whole Identify and perform bug rhythms: caterpillar butterfly grass hopper	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Section 5	<b>Staff Relationships &amp; Intervals</b> Identify and play steps and skips from notation: baby steps skips Identify and play (harmonic) intervals from notation: 2nds 3rds 4ths 5ths	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Section 6	<b>Major Scales</b> Play C Major Scale: RH LH HT Play G Major Scale: RH LH HT Play F Major Scale: RH LH HT Play a minor scale: RH LH HT	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Section 7	<b>Triads &amp; Roman Numerals</b> Identify the root of any given chord: Identify the scale degree # name for chord:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Section 8	<b>Primary Chords</b> Identify Primary Chords from pieces: red (I) yellow (V) blue (IV) Play Primary Chords: red (I) yellow (V) blue (IV)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<b>Inversions</b> Play Red (I) Inversion: RH LH BH Play Blue (IV) Inversion: RH LH BH **most students only ever attempted with RH Play Yellow (V) Inversion: RH LH BH **most students only ever attempted with RH	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<b>Chord Variation</b> Identify and play <i>block</i> chords: Identify and play <i>marching</i> chords: Identify and play <i>broken</i> chords:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<b>Key Signatures</b> Recognizes C Major Recognizes F Major Recognizes G Major	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<b>New Yellow Chord &amp; Composition</b> Recognizes the V7 chord:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# Instructions for Making Musicians

The Making Musicians pages practice the skills we worked on in Let's Play Music! Ear training, sight singing, sight reading, developing perfect pitch, and dictation. Below are the instructions for each exercise.

Sing



In this exercise, your student will attempt to pull middle C out of thin air. Have him think what middle C sounds like, then have him sing it with DO hands. Once he has sung it, have him stop, play middle C, and tell you if he was too high, too low, or just right. Next, have him sight sing the next two measures, using solfege and hand signs.

Play



Have your student sight read each line with the appropriate hand. Help him get his hand into the correct position and identify the first few notes, whether they are moving up or down, etc.

Listen

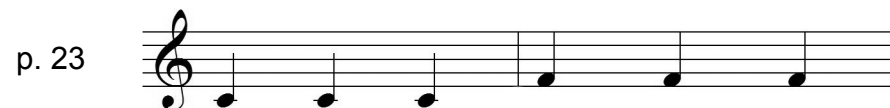


Play one of the three measures on the first line and have your student circle A, B, or C. Then play one of the measures on the second line and have your student circle D, E, or F. For more practice, play another measure and have your student identify.

Write



Play the measures once and ask your student if the notes went up, down, or stayed the same. Play again and ask if the second note was moving in a step or a skip. Play several more times, ask leading questions, and guide your student to write in the correct notes.



# Section 1: p. 1

## Music Symbols and Primary Chords

Before you start, you may want to ask your new student to play his or her composition for you! This was a great accomplishment at the end of Let's Play Music, and hearing it will give you an opportunity to praise your student and get to know him or her better!

- Discussion** • **Music Symbols:** Point to each element on the page and ask, "What is this called?" Record level of mastery in the Student Assessment (page i).

### Most People Say:

Treble clef

Staccato

Flat

Legato

4/4

Bass Clef

Natural

3/4

Sharp

### Let's Play Music approach:

**Girl's Curly Hair**—designates high notes, hint: "G" clef

Bouncing is staccato—choppy as can be

Moves **down** to the very next key—slide your voice down as you say the word *flat*

Rolling is legato—play the smooth song

4 beats in a measure, *wa-ter-mel-on* feel

**Father's strong arm**—designates low notes, hint: "F" clef

Just regular—shrug shoulders and say *natural* in a nonchalant way

3 beats in every measure, *lol-li-pop* feel

Goes **up** to the very next key—say the word *sharp* in a high-pitched voice

- **Primary Chords:** Ask child to play and sing through their Primary Chords Song. \*\*\*The I, IV, and V chords were called red, blue, and yellow, respectively. Roman Numerals have not been introduced. Each chord has three pieces, *and the three pieces can be in any order*. Ask, "Can you find the pieces for each chord in the triangles below?"
- Point to each of the triangles and have the student tell you the chord color and the number. Record level of mastery in the Student Assessment.

DO MI SOL = Red or I

DO FA LA = Blue or IV

TI RE SOL = Yellow or V

- Theory** • **Show What You Know:** Ask your student to match up the musical element to its name on the page and to color the primary chords according to their pieces on the bottom of the page.

- Repertoire** • **Chords in Pieces:** "Let's play Chords in Pieces." Before playing, ask the student to identify how many beats are in each measure. "How do you know? That's right, the time signature tells you how many beats will be in each measure." Have the student play and sing.
- "Let's play the second verse now, with the numbers of the chords instead of the colors."

### **Making Musicians**

- See page ii of this supplement for instructions on Making Musicians.

Make notes on the Student Assessment for Section 1.

## Section 2: p. 5

### Cadences and Inversions

Student can read and play primary chord cadences in five keys. Student can read from the key of C Major and then transpose to play in both F Major and G Major.

Student understands that a chord in any order other than Root Position is called an inversion. Student also understands that changing the order of the notes doesn't change the chord.

- Discussion**
- **Primary Root Chords Song:** "When the chords are all in root position, they are a little harder to play, but they still sound the same. Let's play your Primary Roots Chord song." Help student name the root of each chord (write in if necessary). "When we play our C Major Cadence in its common inversions, it is *much* easier to do. Can you play your C Major Cadence with both hands for me?"
  - **Cadences:** Have student play an F Major Cadence. Double check their fingerings and ensure they are playing the B-flat on the blue (IV) chord. Record level of mastery in Student Assessment. Try hands separately as needed. Repeat for G Major, a minor, and c minor.
  - "Let's sing 'Let's Find the Root' to remember how we find roots when the chords are not in root position—inversions!"



On any given note, You add a third and fifth, And you have made a triad That will give you such a lift! When it is stacked up so, No gaps will let you know, The chord's in root position So the root is down below. (Refrain)	Now take this chord right here, It's root position, clear, But if that note jumps up on top, It leaves a gap right here! And now you have a change, Don't think it awfully strange, The note above the gap's the root, It just has rearranged. (Refrain)	Refrain: 'Cause it's the root that gives The chord its name and Every chord has Got to have a root. Let's find the root!
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- **Inversions:** Point to the line of inverted C chords and ask your student to identify and fill in the root of each chord with a pencil.
- "Let's practice your C chord inversions!" Try hands separately first and then see if the student has mastered hands together. Record level of mastery.

**Theory**

- **Inversions:** Explain how to complete each activity. Assign in practice log.

- Repertoire**
- **Cadence Blues:** "Let's play 'Cadence Blues.'" You play in C position while I play the blues part." Student plays RH on first verse, LH on second verse.
  - "We can also play along with the track in the keys of F and G major." Have student transpose to F Major (and G Major if you have time) while still reading from C Major version.
  - **Morning Chimes: This is a new song for your student.** Assist child in playing the inversions. You may join on the duet part at the bottom of the page. The student has seen a *slur* before and knows that this marking means *legato*. However, you will need to explain what a *tie* is and how it works.



Make notes on the Student Assessment for Section 2.

## Section 3: p. 10

### Note Naming and Improvisation

Student has learned the note names for the staff including—middle C, middle B, and middle D notes (C4, B3, D4)—and where they are on the keyboard.

Student can improvise and play a variation of the written chord on the page.

#### Discussion



- **Note Naming:** “Let’s sing “Treble, Bass, Line, Space” with the album!” Sing with the track while pointing and following along in book.
- “Now that you remember the lines and spaces, try naming these notes without counting up.” Point to notes on the page in random order. Help your student to beware of the clef. Record mastery in Student Assessment.
- “Let’s take out your flashcards! How fast can you go through them all!?” Flash the cards for your student. “Now let’s do them again, but this time we’ll say it, then play it on the keyboard!” Show a flashcard and have the child quickly say it. Then ask them to play it on the keyboard. Help guide them by asking questions such as, “Is it above middle C or below middle C? Close to middle C or far away from middle C?”
- **Chord Variation:** Point to the chords on the bottom of the page. “Can you play these block chords for me?” Have your student identify and play the chords with their left hand. “Can you try playing them another way? How about broken, then marching?” Allow your student to play the different styles for you and record in Student Assessment.

**Theory** • **Note Naming:** Instructions on theory page. Assign in practice log.

- Repertoire** • **Russian Sailor Dance:** “Will you play through the B section for me? What position does your LH need to be in?” Allow student to play the B section HT. If their fingers seem to have a hard time remembering hands together, offer to play RH as they play LH. “That was great! Can we play that again, and this time let’s play those LH chords broken?” Play through together a second time.
- If time permits, have student play the entire song for you while you play the accompaniment, or work through the first two lines together to refresh the memory in their fingers. Point out the different time signatures for the A and B sections and any other page elements. Assign for practice at home this week.

#### Making Musicians

- See page ii of this supplement for instructions on Making Musicians.


Make notes on the Student Assessment for Section 3.

## Section 4: p. 15

### Rhythm and Counting

Student can read rhythms and count out by beat.

**Let's Play Music uses bugs to do this.**

- Discussion**
- **Our Bugs Are So Fun!:** "Show me all of your bugs! Let's sing about how they're so fun!"
  - Sing the first and second verse with the album while pointing and following along in book.
  - "Now let's clap our bugs! First the bug names and then the numbers way!" Set the metronome to 60 bpm and use the ready words: "Here we go-o."
- 
- Theory**
- **Bug Theory:** Assist with writing in the counts. Record mastery in Student Assessment.
  - **Rhythm Matching (p. 18):** Do one measure together and allow student to do the other at home.
- Repertoire**
- **No One's in the House:** "Look at all the bugs in the house! What's the time signature of this song? Can you see two kinds of bugs per measure? The beat is the bug..." (Allow student to finish with "and the others play along!")
  - Have student clap and then count the rhythm one line at a time. Bugs first, then real counting. "Let's play the first two lines together." Have student play RH while you play the LH chords. Repeat for the last two lines and sing the bugs as you play together. Assign student to write in counts if necessary. Encourage hands together for the at-home practice.
- Making Musicians**
- See page ii of this supplement for instructions on Making Musicians.

Make notes on the Student Assessment for Section 4.



## Section 5: p. 20

### Staff Relationships and Intervals

Student can identify staff elements and relationships and interpret staff relationships from the page to the keyboard. Let's Play Music used the terms *steps*, *skips*, and *leaps* for melodic intervals of a 2nd through a 5th and the term *interval* for the harmonic intervals. **Your student has never been introduced to the terms *harmonic interval* or *melodic interval*.**

- Discussion** • **Staff Relationships:** "Let's sing our songs about steps and skips!" Listen to the album tracks and point to the notes on the staff as indicated in the lyrics below:



#### Taking Baby Steps

When baby brother started walking, this is what he did,  
He took tiny little baby steps, it went something like this,  
He'd go: (*point to the notes on the page*)

Line space line space line space line space  
line space line space line,  
Those little baby steps are getting better every time!

Start on a space and you can go just to the next line,  
Or from a line back to a space is really just as fine,  
Let's go: (*point to the notes on the page*)



#### How to Skip

I am learning how to skip,  
How to skip, how to skip.  
I am learning how to skip,  
It's so fun!

(*point to the notes on the page*)  
From a line to the next line,  
That's a skip, that's a skip,  
Or from a space to the next space,  
That's a skip!



- **Intervals:** "Here's Turtle Tom and Turtle Tim, reminding us of our intervals!"
- Point to the harmonic intervals on the page as you sing Turtle Shells (with the album track).
- Review each interval. "Now when they're stuck close together it's a... (allow student to say 2nd). When they're stacked up nice and neat, it's called a... (student will answer 3rd). And with a little space between, it's called a... (4th). And that's the nicest sound I've ever heard! What's this last one with an even *bigger* space between? That's right—a 5th!" Record in Student Assessment.

- Theory** • **Steps and Skips:** Explain and assign the theory work in both sections.

- Repertoire** • **Alouette:** Have student identify the intervals (harmonic) in the LH and write them in. "This song is almost *all* baby steps in the RH. Let's circle any skips." Help student find and circle the melodic 3rd at the end of each of the first two lines. "Let's play the first two lines together."
- On the last two lines, ask the student to name the first note in the measure and then ask, "How are the notes moving? That's right! Baby steps going up, and then same note (or G) again. Then it starts on G and does baby steps down and same note (or C again.)"
  - Point to the repeat sign at the end of the song and ask, "Do you remember what this is called? (Student might say *repeat* or might say "dot, dot, do it again.") "That's right, and where do we repeat back to? The beginning, right! Where is the end of the song?"
  - Guide student to double bar line if they don't remember. "Do you remember what that is called? Double bar line, correct!" Point to a random bar line on the page. "What's the name of this called? Bar line, correct!"

**Making Musicians**

- See page ii of this supplement for instructions on Making Musicians.

Make notes on the Student Assessment for Section 5.

## Section 6: p. 24

### Major Scales and Key Signatures

Student can play the Major scale for C, F, and G major. Student understands and recognizes the key signatures and chords in the different keys.

**Let's Play Music** used the words *Magic Key* to refer to the sharps or flats in a key signature.

- Discussion**
- **Major Scales:** "Major scales have 8 notes or scale degrees. Let's count them on the scale below. Sing your major scale for me with your hand signs up and then down."
  - **Scale Degrees:** Have your student write in the scale degrees. Record level of mastery.
  - **Key Signatures:** Point to the G major scale and ask, "What key is this? How do you know? What is the Magic Key? Play me a G Major scale with your RH. What's the Magic Key going to be? Don't forget to pop your bubble." Allow student to play the major scale up and then down (one octave only). Repeat for LH. "Do your best playing hands together."
  - Point to C Major and ask again, "What key is this? How do you know? Play me a C Major scale with both hands."
  - Repeat for F Major except have student play F Major with each hand, not hands together.
  - Record level of mastery in Student Assessment.
- Theory**
- **Major Scale:** Help child understand how to complete at home.
  - **Key Signatures:** The child needs to fill in the key, the color, and its number name.
- Repertoire**
- **Magic Keys:** "Let's sing "Magic Keys" together!" Sing with student using the album track and following the book.
  - Ask the child to play the song and tell you if they would like to play with one hand or hands together (HT). Assist as needed.
  - Ask the student, "Do you remember the number name for the red chord? What about the blue chord? The yellow chord?"
  - Ask leading questions such as, "What is DO in the key of C (or F or G)? Can you spell the red or I chord in the key of G (or C of F)?"
- Making Musicians**
- See page ii of this supplement for instructions on Making Musicians.



Make notes on the Student Assessment for Section 6.

## Section 7: p. 29

### Triads and Roman Numerals

Student understands the concept of root position—root on the bottom, then add a 3rd and a 5th (stacked up nice and neat.) Student knows the music alphabet (G comes after A) and can build triads from each note.

Student knows scale degrees by number. Roman numerals are a new concept and will require explanation from you.

#### Discussion



- **Triads:** “Can you sing “I Can Build a Triad?”” Sing along with the album track [9].
- “Remember how to make a skipping snake?” Point to the music alphabet and ask your student to spell each triad starting on C, D, E, etc. If they are having difficulty, assist by pointing to the letters on the skipping snake.
- **Roman Numerals:** Show the student the scale triads with the Roman Numerals underneath and explain “Roman Numerals are an ancient system for numbering, but they look more like letters! When a triad is major, the numbers are upper case, and when it’s minor, they are lower case.”
- Have the student write ordinary Arabic numbers under each triad. “Of course, these are just our scale degrees!”
- Ask your student to identify and circle the **major** triads. “Yes, the ones built 4
- Have your student color each primary triad.
- All of these triads are in root position because they are stacked up nice and neat in thirds, there are no gaps in the chords! The root is the bottom note! Play the triads while we say the numbers and listen for major or minor.”

**Theory** • **Triads and Roman Numerals:** Explain how to complete each activity.

- Repertoire** • **Cockles and Mussels:** Notice each triad in root position. All LH chords will be played with fingers 5-3-1, just scoot the hand up a step for each triad.
- Help your student analyze each chord in the LH by shading in each root. Then write the name of that note in the lines below. “The root gives the chord its name!”

Make notes on the Student Assessment for Section 7.

## New Section 8: p. 33

### New Yellow Chord and Composition

Help your student understand how to recognize and play a *new* yellow chord—the V7.

**This is a brand new concept you will be teaching your student.**

Your student has also composed an original piece, as a total musician.

- Discussion**
- **The New Yellow Chord:** “You are so good at playing your yellow chord (or V chord.) Now it is time to try something new—a *new* yellow chord or a *new* five chord.”
  - Show your student this new chord. “It is not a triad with three pieces—it has **four** notes and is called a seventh chord. Can you see why?” (On top of the 5th, there is a 7th). Explain that seventh chords often leave out the 5th and when they are in an inversion, you will see an interval of a 2nd.
  - Have your student play and sing the pieces of the yellow chord (or V chord) in C Major. Then try singing and playing the new yellow chord. Also introduce the V7 chord in F and G Major.
  - “Even though it is *not* a triad, it is still a yellow or V chord, so it sounds good wherever you would use the regular yellow chord.”
  - **Composition:** “Remember Echo Edison? He helps make up new songs by answering musical questions! You played your own composition that you wrote for me when we first met.”
  - “I am going to play you some musical questions. Sing back your answer! I will play each one a few times so you can think of new answers! Remember, there can be many right answers! They just need to sound like the question, and they *must* end on DO.”
  - Play one example at a time and allow your student to sing an answer back.
- Theory**
- **New Yellow:** Ask the student to identify the new yellow chords on the bottom of the page.
- Repertoire**
- **Trumpet Voluntary:** Have student identify the chords in this song. “You can practice playing the new yellow chord with your left hand in this song while I play the melody. Watch out for our *new* yellow chord.” If time permits, allow child to play through the RH melody, or just the first line, and assign both hands for at-home practice.
  - **Echo Edison:** “I will play the melody below. The first four measures are the question, and the last four measures are your answer!”
  - Help your student write the answers and responses into the book. Then assign for practice at home. “Get ready for that *new* yellow chord!”

Make notes on the Student Assessment for New Section 8.