

Learning is a process, not an end.

Guiding each student through that process is an adventure.

This Teacher Guide

- Shows you how, why, and in what order
- Suggests what if, suppose, and imagine
- Offers text, applications, and videos

Teaching is also a learning process. You learn as you teach.

This Teacher Guide

- Provides ideas, perspectives, and information
- Stimulates your creativity, thinking, and personal exploration
- Offers activities, asks questions, encourages analysis

Let's begin the Adventure ...



All Kinds of Walking!

Lesson Book p. 16 see it in action
The Walking Song VIDEO 12

The Walking Song: Teacher Duet with Notes
Student plays 1 octave HIGHER.

The King's Walk

G \flat E \flat m C \flat D \flat G \flat E \flat m C \flat D \flat G \flat E \flat m C \flat D \flat G \flat C \flat G \flat

Musical score for 'The King's Walk' in 4/4 time, bass clef, key of G-flat major. The score consists of two staves. The upper staff shows chords: G \flat E \flat m C \flat D \flat , G \flat E \flat m C \flat D \flat , G \flat E \flat m C \flat D \flat , and G \flat C \flat G \flat . The lower staff shows a walking bass line with fingerings: 1, 2 (b), 5, 4, (b), (b), (b), (b). The dynamic marking is *f*.

The Walking Song: Teacher Duet with Notes
Student plays 1 octave HIGHER.

Clown Walk

Intro G \flat *repeat ad lib.*

Musical score for 'Clown Walk' Intro in 4/4 time, bass clef, key of G-flat major. The upper staff shows a melodic line with fingerings 1, 2, 3 and a repeat sign. The lower staff shows a bass line with fingerings 3, 1, 5. The dynamic marking is *mp*.

Student begins

Musical score for 'Clown Walk' Student begins in 4/4 time, bass clef, key of G-flat major. The score starts with a box containing the number 3. The upper staff shows a melodic line with eighth notes and a final sixteenth-note flourish. The lower staff shows a bass line with eighth notes.

5 E \flat m G \flat

Musical score for 'Clown Walk' Student begins in 4/4 time, bass clef, key of G-flat major. The score starts with a box containing the number 5. The upper staff shows a melodic line with eighth notes and a final sixteenth-note flourish. The lower staff shows a bass line with eighth notes and fingerings 3, 5, 3, 1, 5, 3, 1, 2.

Creative Play

What Does “Play” Mean?

Play can mean many things. “I play the piano.” That’s a common expression. Yet, what does it really mean? Play is a rich word. Play can be participating in a sport. It can mean relaxation. To play is to have fun. If you play at something, you pretend. A play on words implies imagination. You can play a game, a card, an iPod, or a role.

Let’s consider why we play, and just why playing is essential.



Play is effective and valuable for a variety of reasons.

- Play is a personal experience. The player is actively involved.
- Play is engrossing. When you play, you focus.
- Play offers freedom. It encourages imagination.
- Play is experimental. It opens up discoveries and surprises.
- Play leads to insight. We learn what works, and what doesn’t.

For something that, on the surface, seems “casual” or “useless,” play is not only productive, but motivating.

Neuroscientists draw attention to the relationship between play and the brain.

Play seems to affect the development of the frontal cortex. The neurons based in this part of the brain respond to stimuli and organize patterns and pathways as the stimuli are repeated.

Stuart Brown, M. D., in *Play: How It Shapes the Brain, Opens the Imagination, and Invigorates the Soul*, describes the correlation between play and the brain.

The genius of play is that, in playing, we create imaginative new cognitive combinations. And in creating those novel combinations, we find what works.

Play seems to be a driving force helping to sculpt how the brain continues to grow and develop.

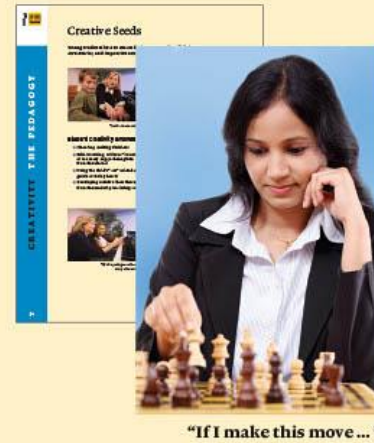
In addition, play involves multiple centers of perception and cognition across the whole brain.



Play transcends just “having fun.” All the more reason that playful activities should be part of each lesson.

analyze ... think about it

1. Read the article *Creative Seeds*, pp. 54-55.
 - Underline words or phrases that made you stop and think.
 - Explore several meanings of “play” in relation to piano playing.
2. Consider the many valuable reasons for “playing.”
 - When is the last time you were absorbed in playing a game?
 - What happened to your sense of time?
 - What was your relationship to the “real” world as you played?
3. Play can be relaxing, but also stimulating!
 - Have you ever played a game (from a card game to a sports game) that caused you to reach beyond yourself physically or mentally?
 - Did this change or modify your self-image?



“Can you walk like an elephant?”

create ... explore and imagine

All of these activities suggest ways to “play” with each piece.

4. Consider *The Walking Song* in UNIT 2, p. 38.
 - As new ways of walking are introduced, what must the student imagine in order to be an elephant? Pony, king, or clown? How is this “playing?”
5. Watch Video 29 for *The Grand Staff* in UNIT 4, p. 81.
 - Comment on how playing games makes learning fun.
 - How does this kind of action and interaction affect the student’s focus?

express ... communicate

6. Reconsider what “playing the piano” means. Do you ever improvise, especially just for your own pleasure?
 - Sit down to play—but don’t play something familiar. Just start fooling around, without any prior decisions.
 - Now choose a mood to express in sound. Experiment! Start with a rhythm pattern. See where it takes you.
 - What do you discover about yourself when you do this?



“Just foolin’ around.”

Driving in the G Clef

what's new

- Playing two notes together in the same hand
- Building the arch of the RH by playing a fifth

what's important

- Playing a harmonic fifth with a good arch
- Playing a melodic fifth with a good arch

let's get started

- 1 Review the opening text about the G clef circling around the G line.
- 2 This song describes a traffic jam. Listen to the car honks. (Demonstrate the fifth.)
- 3 Will you honk and beep this horn? (Have the student try some fifths.)
- 4 When two notes play together, the notes are stacked up. (Show a sample on the page.)
- 5 Point to the notes on the page while I play the piece.
- 6 You're ready to drive! (Let the student play.)

 *Two notes together in one hand!*

explore & create

- **Transposition to F and C**
You're driving a new car—Model F. Play RH thumb on F and finger 5 on C.
[see video](#)

- **Transposition to G and D**
Is that you in a convertible? Play RH thumb on G and finger 5 on D.

- **The Robin and the Traffic Jam**
This city is really crowded! Let's create horn sounds. (Together, play intervals and clusters.) Big LOW trucks, cars in the MIDDLE, and a bicycle bell HIGH.

Guess who's getting through the traffic jam? A little robin hopping. (Play some "little bird" music in the mid range.) Together, let's make sounds for big semis, cars, and a bicycle to match the story.



[see video and duet appendix pp. 36-39](#)



CD 36-37 or Player App


- Student listens and points to the notes.
- Student plays feeling the beat!

Treble Clef = G Clef
The Treble Clef is also called the G clef because it circles around the G LINE on the staff.
The Treble or G clef came from the old letter G shown below.





Driving in the G Clef

Usually
Play C and G together.



Teacher Duet: (Student plays or writes)



38 CD 36-37 22 17 13-15 77021



theory book

- **The Treble Clef or G Clef (p. 22)**
Students draw a candy cane as a first step to drawing a treble clef. Tracing over the G line reinforces the G clef and the Treble G note.



technique & artistry book

- **The Great Cookie Chase (p. 17)**
Play fifths to reinforce a round hand shape and to help build the arch and outside of the hand.

Contrast the *f* and *p* measures. Drop firmly into the C-G fifths in mm. 1-2. Tell the student to play softly and close to the keys for mm. 3-4. Keep quarters steady!



Ask the student, “Can you land on the next *higher* C without missing a beat? I’m going to be a rolling pin and chase your cookie up the keyboard. Don’t let me catch you!”

sightreading book

- **Driving in the G Clef (pp. 12-15)**
Students sightread patterns that use Middle C and Treble G notes.



pedagogy pointers

This is the first time the student plays two notes together in one hand. Playing a harmonic fifth is a natural way to build the arch in the hand. The piece reinforces the use of Treble G (line 2) and its association with the G Clef. “Honking” makes it fun for the student to play with a firm, loud tone.

see it in action



TEACHING VIDEO 33

It’s always a thrill to play notes together in one hand, and a fifth is a good sound for “honking” and “beeping.” Patrick is eager to beep his horn (harmonic fifths) and to move through the traffic (melodic fifths). The idea of driving steadily even though semis are sounding their own horns is a satisfying challenge.

But this highway’s crowded. In addition to semis, there are other cars, even bicycles. What fun it is to explore all these sounds in different ranges of the keyboard while the perky little robin makes his way through the congestion. This is one exciting and crazy “traffic jam session!”

Ask Yourself

- Describe the ways that Patrick is involved in learning and playing this piece. Which does he enjoy the most?



Play fifths to reinforce a round hand shape.