

# To the Teacher

Here are some suggestions for effective use of *Music Road, Book 3*.

The text is written mainly for the adult teacher and parent working with the student. The adult's own experience, enthusiasm and imagination will embellish and bring to life the presentation of the material.

There should be no hurry to “get through” the book. Much repetition is built into the book, but still not enough for maximum saturation. For the greatest benefit, the student should work through the book **at least three times**. During these repetitions, a faster tempo should be assigned.

Reading a piece of music more than once is still “reading” if the student is following the notation visually—even if the music has been memorized. It is the opportunity to **practice** reading “at sight”—not just **first** sight—that brings skill.

Counting **before playing** helps to establish the beat and tempo. Continuing to count **while playing** adds complexity and artificial regularity. It does not encourage the student to “feel” the beat and tempo. The beginning reader may use slight bodily movements to “feel” the beat. Later, the beat will be “felt” internally without need for actual movement.

Allow students to stop to make sure an interval or rhythm is correct during first time readings. Asking a beginning reader to keep a strict, steady tempo during the first reading of a piece of music is unrealistic. It is also extremely stressful. Better to experience a correct response than **practice** incorrect responses. On second or third readings a steady, but still slow tempo can be expected.

“Keep your eyes on the music! See the keyboard on your mental screen. Learn to **recognize** and **feel** and **play**—that interval, that scale, that chord, that rhythmic pattern—on the keyboard.” To do this, the student needs **many** playing experiences using all that has been learned and memorized **about** music. Knowledge that isn't used again and again in **reading and playing** music never results in automatic responses, so the student cannot become a fluent music reader.

It is hoped that these suggestions will be helpful. Even though some may seem counter to past learning and teaching, it is hoped that they will open minds and hearts to thought about change—change that possibly may open a world of joyful music reading experiences for your students—now and in their adult lives.

# CONTENTS

## UNIT ONE

**Stop! Look! Learn!** ..... Pages 4-9

Learning about C MAJOR, the key and scale; the INTERVAL of a 6th;  
four ways fingers "TRAVEL" on the keyboard. Written work.

**Stop! Look! Play!** ..... Pages 10-15

Reading, playing practice; C major scale fingering; C major scale melodies;  
6ths in C major; mini-melodies for "TRAVELING" FINGERS.

**Destination One** ..... Pages 16-32

Reading, playing experience in short musical pieces – for each hand alone,  
division between hands, parallel hands, independent hands. Left hand is  
given melodic experience. Focus is on repeated use of newly learned  
material combined with reinforcement of basics learned earlier.

## UNIT TWO

**Stop! Look! Learn!** ..... Pages 33-37

Learning about TRIADS (chords) I and V in C Major; different positions of  
the chords (inversions); the INTERVAL of a 7th; UPBEATS. Written work.

**Stop! Look! Play!** ..... Pages 38-41

Reading, playing practice - I and V TRIADS - 7ths in C MAJOR - UPBEATS.

**Destination Two** ..... Pages 42-56

Reading, playing experience in short musical pieces.  
(See **Destination One** above.)

## UNIT THREE

**Stop! Look! Learn!** ..... Pages 57-61

Learning about chords, IV TRIAD in C major; different positions of the  
chord (inversions); the INTERVAL of an OCTAVE (8th); TIES. Written work.

**Stop! Look! Play!** ..... Pages 62-64

Reading, playing practice: I-IV-V chord patterns; OCTAVES; TIES

**Destination Three** ..... Pages 65-83

Reading, playing experience in short musical pieces.  
(See **Destination One** above.)

## UNIT FOUR

**A Short Introduction to A Minor – Key, Scale and Chords.** ..... Pages 84-86

Learning about A MINOR, the key and scale; two kinds of MINOR scales.  
TRIADS. Written work.

**Destination Four** ..... Pages 87-90

Reading, playing experience in short musical pieces.

## APPENDIX

**Stop! Listen!** ..... Pages 91-94

Listening exercises: SCALES, INTERVALS, TRIADS.  
Coordinated with specific work presented in units.

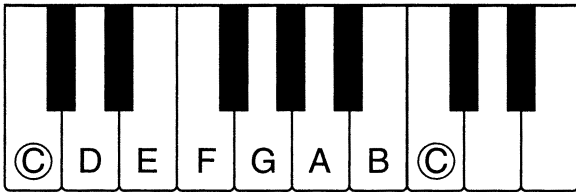
# UNIT ONE

## Stop! Look! Learn!

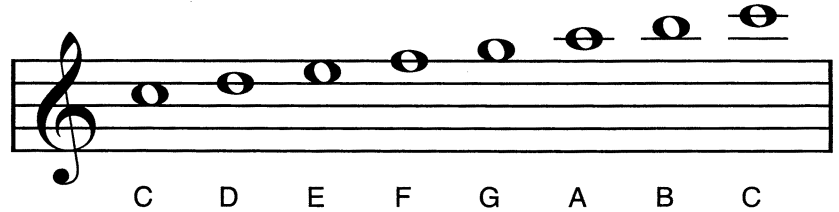
KEY of  
C MAJOR

A piece of music is in the KEY of C MAJOR when it uses

the KEYS C D E F G A B C  
on the KEYBOARD.



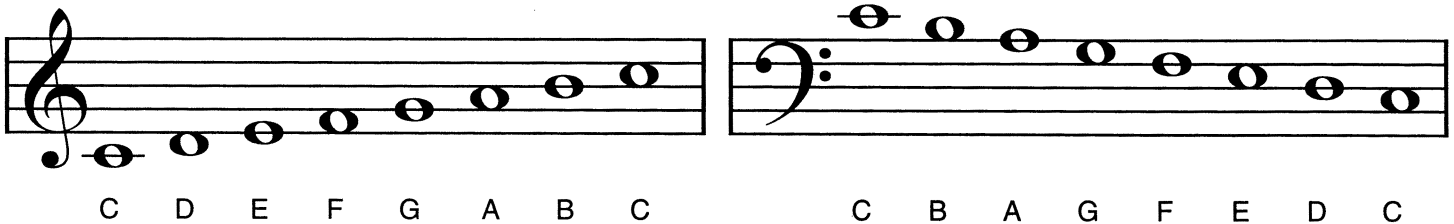
the NOTES C D E F G A B C  
on the STAFF.



This group of keys, C D E F G A B C, appears many times on the keyboard.  
How many of them can you find on your keyboard?

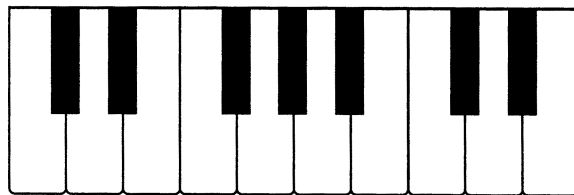
This group of notes, C D E F G A B C, appears many times on the staff.

When these notes, C D E F G A B C, are written or played  
STEPWISE either UP or DOWN, they are called a C MAJOR SCALE.

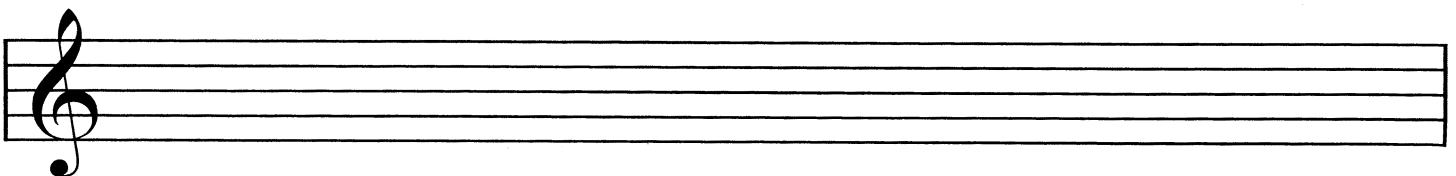


### C MAJOR SCALE

On the keyboard write the letter names of the C Major scale.  
Say their names out loud as you write them.



On the staff draw the notes of a C Major scale starting on middle C.  
Write the letter names below the notes.

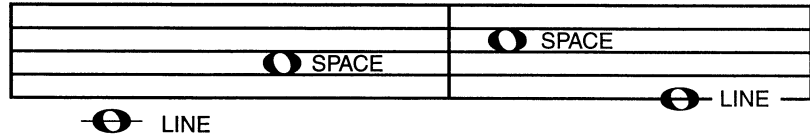
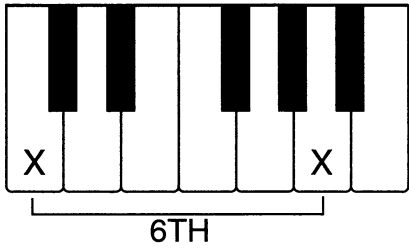


**INTERVAL  
of a 6TH**

Remember!

An INTERVAL is:

1. The difference between 2 sounds or tones.
2. The distance between 2 keys on the keyboard.



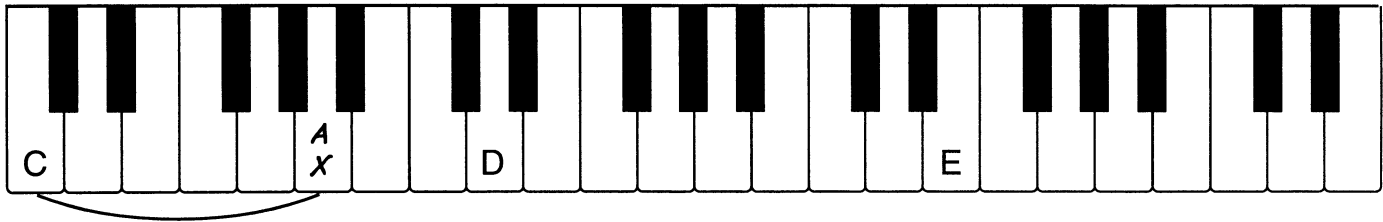
6TH UP

6TH DOWN

On the keyboard a 6TH looks like this.  
4 white keys are skipped.

On the staff a 6TH looks like this.  
2 spaces and 2 lines are skipped.

Put an X on the key a 6TH ABOVE each named key.  
Name the key.  
Connect the 2 keys.



Draw a note a 6TH ABOVE each note.  
Name the notes.



Put an X on the key a 6TH BELOW each named key.  
Name the key.  
Connect the 2 keys.

