

TO THE TEACHER

PURPOSE The purpose of this Teacher's Handbook and Answer Key is to combine the Teacher's Examples for Complete Level 1 and Complete Levels 2 & 3 Ear Training Books in Alfred's Basic Piano Library into one book for easy use by teachers. In addition, some suggestions for presenting the listening exercises are given.

LAYOUT OF THE GUIDE Each page of the student's book is shown in a reduced size with the Teacher's examples either below it or beside it. Short teaching suggestions are given for each item on the page. Numbers for the teaching suggestions correspond to the numbered items on the student's page.

WHY TEACH EAR TRAINING? Music is an aural art. Consequently, the ear should develop simultaneously with technical facility in performance. Students who develop ear training skills from the earliest years of study are able to: 1) identify and correct errors in rhythm and notes in their own performance; 2) listen intelligently to their own performance and performances of others; 3) recognize and execute musical signs and symbols such as tempo markings, dynamics and other musical indications; 4) isolate theoretical and technical concepts for practice.

GENERAL TEACHING PRINCIPLES The ear training activities in this series aurally reinforce the concepts presented in Alfred's Basic Piano Library, Complete Level 1 and Complete Levels 2 & 3. The Ear Training Books are coordinated page-by-page with the Lesson Books. The assignments are ideally made according to the instructions in the upper-right corner of each page of the Ear Training Book so that the student is listening, writing and performing the same musical concepts presented in the Lesson Book. These activities can be used in either group or private lessons. Each page is designed to be completed using approximately five minutes of the lesson time. The teaching principles that follow help students succeed with the examples.

1. In private lessons, observe the student to determine how many repetitions are necessary to allow the student to successfully answer each question. In group lessons, play each example a minimum of two times. In any lesson format ask frequently if the student(s) would like the examples repeated.
2. When clapping rhythm examples, always show the pulse for note values that are more than one beat. Instead of clapping, some teachers play rhythm examples using single tones on the keyboard so that the sound is sustained during the entire duration of the notes.
3. If appropriate, ask students to perform examples on the keyboard after the answers have been checked.
4. When questions require the student to choose between answers, ask the student to perform the one that you did not perform as a means of checking answers if applicable.
5. When students are asked to complete melodies, play the entire example a minimum of two times. If necessary, then play one note before the section to be completed, the section to be completed and one note following this section.


Complete Level 1, page 13

13

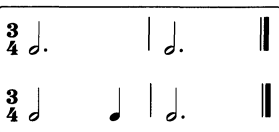
Use with page 19.

Quarter, Half and Dotted Half Notes

- Your teacher will clap a rhythm pattern. Circle the pattern that you hear.
- Your teacher will clap a rhythm pattern. Write the time signature and the pattern that you hear.

1a 

1b 

1c 

1d 

2a 

2b 

Pattern: _____

Pattern: _____

2c 

2d 


Pattern: _____


Pattern: _____


TEACHER: See page 55.


TEACHING SUGGESTIONS


- 1a-d**
- After you clap the example, ask the student to clap the example before circling the appropriate answer.
 - When checking answers, ask the student to clap the pattern not circled. This provides additional practice clapping rhythms.
- 2a-d**
- After you clap the example, ask the student to clap the example before writing the appropriate answer.
 - When the student writes the pattern, make sure that the time signature and barlines are included.
 - When checking answers, ask the student to clap the pattern not drawn. This provides additional practice clapping rhythms.

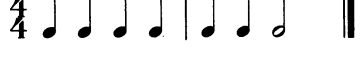
1a. 

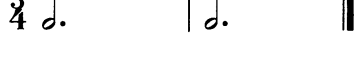
b. 


c. 

d. 

2a. 

b. 

c. 

d. 

Teacher's Examples, page 55

Complete Level 1, page 14

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Use with page 20.

Legato, Piano and Forte

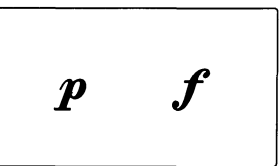
- Your teacher will play four melodies. Draw a SLUR to connect the first and last note of each melody if it is played LEGATO.
- Your teacher will play SOFT and LOUD sounds.
 - Circle the *p* if you hear SOFT sounds.
 - Circle the *f* if you hear LOUD sounds.

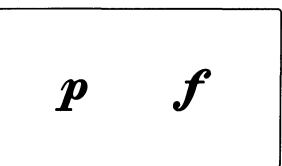
1a 

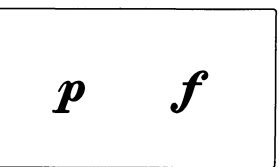
1b 

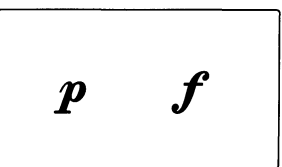
1c 

1d 

2a 

2b 


2c 


2d 


TEACHER: See page 55.


TEACHING SUGGESTIONS


- 1a-d**
- Before playing examples, review the definition of legato.
 - If the melody is non-legato, the student does nothing to the example.
 - Ask the student to play the legato examples on the keyboard as a sight-reading exercise naming the notes while playing. Suggest a starting finger for each example. Check that a good legato is used.
- 2a-d**
- Before playing examples, ask the student to play soft and loud sounds on the keyboard.


1a. 


b. 

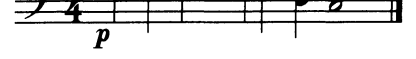
c. 

d. 

2a. 

b. 

c. 

d. 

Teacher's Examples, page 55

Complete Levels 2 & 3, page 32

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Use with pages 46-47

Major Scales

- Your teacher will play MAJOR SCALES that move in the SAME direction or in CONTRARY MOTION. Circle SAME if the scales move in the SAME direction. Circle CONTRARY if the scales move in CONTRARY MOTION.
- Your teacher will play melodies that use notes from the C, G and D MAJOR SCALES. Draw the missing notes in the second measure, using the correct rhythm.

1a	SAME CONTRARY	1b	SAME CONTRARY
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1c	SAME CONTRARY	1d	SAME CONTRARY
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2a

2b

2c

2d

TEACHER: See page 59

TEACHING SUGGESTIONS

1a-d

- To provide an aural model, play major scales that move in the same direction and in contrary motion before playing examples.

2a-d

- Play each example a minimum of two times.
- If the student has difficulty determining the starting note of the second measure, play the first measure and the first note of the second measure.
- After the student has determined the first note of the second measure, play the second measure as many times as needed.
- Ask the student to name the missing notes.
- If the student has difficulty determining the rhythm of the second measure, play the second measure only and ask the student to clap the measure before completing the rhythm.
- Check the stem direction of the missing notes.
- Play the example one final time for the student to check the work.

<p>1a. </p> <p>b. </p> <p>c. </p> <p>d. </p>	<p>2a. </p> <p>b. </p> <p>c. </p> <p>d. </p>
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