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## Effective Use of Technology in Music for Little Mozarts



*Music for Little Mozarts* is fully supported by Compact Discs and Standard MIDI File (SMF) disks. Technology can aid the study and performance of course materials. In no way is it designed to replace an effective teacher. Students who study in an electronic piano laboratory will probably use digital pianos. Good digital pianos have a similar feel and touch to acoustic pianos but also may have other features to enhance study such as a variety of instrument sounds, on-board sequencers and auto-rhythms. Newer models are MIDI-compatible.

Teachers may use both Compact Discs and Standard MIDI file disks in the classroom (based on available equipment). The compact disc recordings serve as an effective performance model for student listening and discussion. In addition, students may sing along, play along or clap rhythm patterns with the discs. All students should own copies of the compact discs and listen to them daily.

Standard MIDI File disks provide the maximum amount of flexibility for classroom use. The tempos on Standard MIDI File disks can be adjusted to be played slower or faster without changing the pitch. Most of the examples are recorded on four tracks allowing teachers to use only those tracks needed for the particular exercise.

For the Music Lesson Book, the right hand part of pieces is recorded on one track; the left hand part is recorded on a separate track; a third track contains an accompaniment; a fourth track has a rhythm background. Some individual examples may alter this format to fit the specific exercise. For the Music Discovery Book, the vocal line is recorded on one track using a piano sound; the orchestrated accompaniment is recorded on a separate track; and a third track has a rhythm background.

General suggestions for using the MIDI disks in teaching follow:

1. Play all tracks of the disk to serve as a performance model for musical elements.
2. Ask students to play with the disk to promote steadiness of tempo and to provide musical interest.
3. Adjust the tempo of the disks to aid in practice and performance.
4. Play only the accompaniment and rhythm tracks as an accompaniment to student performance.

## Music Workbook: Ear Training Examples



Suggested listening examples for ear training pages in the Music Workbooks follow. Teachers may use these as a reference or simply make up their own examples for each page.

### Music Workbook 1

Page 8 (Play)

The image displays four musical staves, numbered 1 through 4, used for ear training. Each staff contains a sequence of notes in a specific time signature and clef, with an *8va* marking indicating the octave.

- Staff 1:** Treble clef, 3/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Marked *8va*.
- Staff 2:** Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3. Marked *8va*.
- Staff 3:** Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3. Marked *8va*.
- Staff 4:** Treble clef, 3/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Marked *8va*.

In addition to instructions given in the book, specific suggestions for each activity in the Music Discovery Books follow:

## Music Discovery Book 1



### Pages 4–6: *Hello Song*

Purpose: sing, color, create a happy musical atmosphere for the lesson

This song introduces Beethoven Bear and Mozart Mouse. Children can have the animals dance as the teacher sings or as they listen to the CD during the first 16 measures. The second section (mm. 18–30) is easy to sing; students enjoy waving their hands from side to side in mm. 18–21. Eventually, students will learn the entire piece. Use a cappella echo singing to confirm lyrics in this piece and other songs.

### Pages 8–9: *If You're Happy and You Know It*

Purpose: sing, trace, color

Most children are familiar with this song and will feel confident singing it. Expand the motions in the piece by playing clusters on the keyboard in various registers (If you're happy and you know it, tap down low. . .; If you're happy and you know it, tap up high. . .). Sing additional verses such as:

1. If you're sad and you know it (played in minor);
2. If you're sleepy and you know it;
3. If you're tired and you know it;
4. If you're proud and you know it;
5. If you're brave and you know it, etc.

Make up a new motion for each additional verse.

### Pages 10–11: *Racing Car*

Purpose: sing, play glissando and clusters, teach students when to play and when to rest (wait), up and down on the keyboard

This piece lets the child experience keyboard playing immediately. The glissando may be played in a traditional way with flat fingers sliding up the keyboard. The children can also slide Beethoven Bear or Mozart Mouse up the keyboard and have them honk the horn by tapping on black keys. After children are comfortable with the glissando moving up the keyboard, practice the glissando moving down. You can also alternate glissandos moving up and down. Students enjoy playing this piece throughout the

semester as a reward for concentrating on more difficult pieces. It is effective as a keyboard ensemble for the first recital.

### Pages 12–13: *Clownin' Around*

Purpose: dance, color

Color the drum, cymbals and trumpet in the lesson as you listen to the music. Students should color the remainder of the picture at home. Enjoy moving to the piece by pretending to do various circus activities. The teacher should first lead the activities and have children imitate. As students are comfortable, they can lead the activities. Some suggested motions are:

1. March quickly to the very fast beat;
2. March half tempo lifting the knees high in the air;
3. Pretend to juggle balls or plates high in the air;
4. Swing arms alone or with a partner to fly on the high trapeze;
5. Walk in a straight line one foot in front of the other to balance on the high wire;
6. Do a funny clown dance hopping on one foot and then the other;
7. Use rhythm instruments and play in a circus band;
8. Honk your big red clown nose at the end when you hear the horn in the music;
9. Take a giant clown bow while the audience claps.

### Pages 14–15: *Finger Play Song*

Purpose: sing, wiggle and tap finger numbers

Quick recognition of finger numbers is very important for learning new pieces at the piano. Variations on this song should be continued over several weeks to ensure that students are comfortable with finger numbers. Children should open their hands wide as they first wiggle finger numbers. Later they may place their hands on a table top, shaping the hands in a good position for playing piano and then tapping finger numbers. In mm. 13–16, the teacher can say, "Shake them out, open them wide, now get ready for number 2", etc.

### Pages 16–17: *Hickory, Dickory, Dock!*

Purpose: sing, clap or tap rhythm, feeling a steady quarter note rhythm

Children enjoy playing steady quarter note rhythms with rhythm sticks (tick tock sounds) as

## Lesson Plans

### *Music for Little Mozarts* Level 1



#### Lesson 1

##### **New Concepts**

How to Sit at the Piano

Hand Position

Low and High Sounds

Moving Up and Down the Keyboard

##### **Review Concepts**

None

##### **New Materials**

1. Music Lesson Book 1, pp. 4–9
2. Music Workbook 1, pp. 4–9
3. Music Discovery Book 1, pp. 4–11, 48

##### **Review Materials**

None

##### **Board Activities**

1. Place blue magnets on the side of the keyboard that makes low sounds.
2. Place black magnets on the side of the keyboard that makes high sounds.

##### **Assignment**

(Including listening to CD tracks that correlate to assigned pages)

1. Music Lesson Book 1, pp. 5–9
2. Music Workbook 1, pp. 4–7  
(Complete pages not finished in lesson.)
3. Music Discovery Book 1, pp. 4, 6–11, 48

#### **Teacher's Notes**

#### Lesson 2

##### **New Concepts**

Loud (*f*) and Soft (*p*)

Left and Right Hand Finger Numbers

##### **Review Concepts**

How to Sit at the Piano

Hand Position

Low and High Sounds

Moving Up and Down the Keyboard

##### **New Materials**

1. Music Lesson Book 1, pp. 10–13
2. Music Workbook 1, pp. 10–13
3. Music Discovery Book 1, pp. 12–15
4. Flash Cards 1, #1, #2

##### **Review Materials**

1. Music Lesson Book 1, pp. 4–9
2. Music Discovery Book 1, pp. 4–11, 48