

**Alex Davidof & Laura Nik**

## **Play the piano *by playing***

Piano tutorial  
(For children aged 3 to 6)

Book for the teacher



## Opening remarks

Today, we are learning to play the piano much earlier than ever before, rapidly but with more and more stress. Doesn't success lead to the deprivation of a childhood? Is there no other way?

When we ask the current generation of piano teachers this question, they answer directly; "We were taught in this way and so we teach in the same way." But we have a different world today! Today we know many new things, revealed to us through psychology and pedagogy.

We know now, for example, that young children do not understand abstract language. Of course, all children are different, and we do not take into account individual cases of child prodigies. Usually, children do not comprehend an abstract idea such as that of a cat. They know a kitten named Frosty and another cat named Attila. This is their language and conceptual framework. Therefore, the studying of notes, rhythms and other abstractions for them is not only an uninteresting exercise, but also a hard and onerous task, for which their cerebral system is not yet ready.

We also know from psychology, that children learn by playing games and tackling exciting challenges where they can apply knowledge and associations from their everyday experiences. They understand fairy tales very well and these fire their imagination and open up new horizons for fantasy.

What qualities must a current piano tutorial for the youngest pianists have, that matches modern requirements, and incorporates the latest developmental ideas?

In our opinion: firstly, learning should be based on fairy tales and games that are fascinating for them. Secondly, it should appeal to the children in their own language. Thirdly, it must teach theory as well as a technique at the same time, so that the knowledge of the pupil will not be one-sided. Fourthly, the children should play music, which is clear and exciting to them but also of high artistic quality.

Our tutorial, "Play the piano *by playing*" fulfills all of these requirements. Each lesson contains a musical task built upon a fairy tale with a corresponding game. The pupil thinks he is playing although he is in fact studying. Over the course of 60 lessons, he learns practically almost the entire theory of music (up to chords). Thus, he will be capable of independently learning sheet music without the teacher's help, just by understanding musical features. Finally, he will be playing mostly children's songs from different nations, which are familiar to him and accessible for his child's mind instead of doing exercises of pedagogical repertoire; which are often boring and do not contain the required artistic meaningfulness. He will be eager to learn these songs and repeat them many times, not as a chore, but because they are entertaining. He can also show his skills to other children; an additional strong motivator.

"Play the piano *by playing*" will bring ease and joy into your lessons, a great love for music, as well as a solid foundation of knowledge for the future.

Larisa Vödisch

## **Requirements for the proper carrying out of the lessons**

1. The pupil should be prepared for the lesson: it would be useful if parents have read a corresponding fairy tale to him (all fairy tales, which will be mentioned here, are known worldwide and they can be read on the internet).
2. The teacher also prepares himself for the lesson by reading a fairy tale and knowing in advance how he will play his role in the game and accordingly motivate the pupil. There is nothing worse than searching for information during an exciting game!
3. Important: if the teacher is passionate about it, the pupil is fascinated too. The teacher should never conduct a lesson indifferently; it can put the pupil off music very quickly.
4. We recommend teaching creatively; using associations familiar to the pupil from the environment he knows. The imagination of the teacher can complement or even change pictures and associations proposed in this tutorial.
5. When it becomes apparent that the pupil cannot cope with the tasks, we recommend repeating the last lesson with slight modifications. You can also repeat the game from the previous lesson at the beginning of this lesson and then proceed with the next tasks.
6. We deliberately do not indicate fingering anywhere because we believe that the search for the corresponding fingers is a necessary experience for the pupil, leading to his own discoveries. The teacher helps him in fingering matters.
7. The aim of our teaching is to help children to understand the "events" in the piece of music and not just to teach them notes. So we do both: play the piano and study music theory. This knowledge helps children to "read" complex musical texts in the future by understanding the whole context, instead of "spelling" them.
8. Retention of the topic should be based on homework. The pupil must either draw remembered images or play the actual game at home. It is necessary to take into account the fact that young children quickly forget everything, especially things that were not exciting enough emotionally. Therefore, their personal actions must affect them emotionally and activate their memory.
9. All topics should be repeated regularly and integrated into the new lesson.

Laura Nik

# Content

## 1-10 **Main musical elements: Meter, Rhythm, Notes. Motifs**

**We play with the right hand in treble clef**

1. Getting to know the keyboard and acquiring the first listening skills
2. Notes on the lines of the staff: C, E, G, B
3. Time/Meter
4. Rhythm: half and quarter notes
5. Connecting notes. Articulation: *legato* and *non-legato*
6. Notes under the lines of the staff: D, F and A
7. Notes under the lines in 3/4 time
8. Motifs
9. Seven notes of an octave
10. The scale. The progressive melodic line, upward and downward

## 11-20 **Tempo. Dynamics. Articulation. Melodic Line. Phrase. Form**

**We play with the right and with the left hand in treble clef**

11. Playing with the right and with the left hand
12. My first song. Phrasing as expressing and shaping
13. Tempo. Articulation: *non-legato*, *staccato* and *legato*
14. Dynamics
15. Skips in the melodic line. Tied notes (*ligature*)
16. Form. Playing by heart
17. Musical analysis
18. The repeat sign or reprise
19. Rhythm: eighth notes
20. Various rhythmic patterns in 4/4 and 3/4 time

**21-30 Key as an orderly scale. Key C Major. 2/4 Time. Whole Note. Rest. Interval. Melodic Pattern. Octaves.**

**We play with both hands together in treble clef**

21. Key as an orderly scale in tonal music. Functionality of degrees. The key C major
22. Functionality of scale degrees in a piece of music
23. 2/4 time. Different melodic patterns
24. Listen to the melodic patterns and imagine them visually. Octaves. C of the fifth octave
25. Whole note. Revision of all themes
26. Rests: whole rest and quarter rest
27. We play music with the rests in both hands
28. We begin playing with both hands together. Intervals
29. Playing with both hands together. Consonance and dissonance
30. Revision of all musical elements

**31-40 Bass Clef. Different Rhythmic Patterns. Minor Tonality. A Minor. Sharps and Flats. Diatonic and Chromatic**

**We play with both hands together in treble and in bass clefs in C major and in A minor**

31. Musical imagery
32. Create the musical imagery from the character of the music
33. The dotted half note (in 4/4 time)
34. The dotted half note (in 3/4 time). Repeating of themes of rhythmic patterns and functionality of the tones in the key
35. Bass clef
36. Imitation
37. Notes in the bass clef (continued). The minor tonality. A minor
38. The dotted quarter note (in 3/4 time). Eighth note
39. Alteration. Sharps and flats
40. Diatonic and chromatic

**41-50 Upbeat. Syncopation. Intervals. G Major and F Major. Eighth Rest. Natural. 6/8 Time. Sixteenth Note. Triplet**

**We play with both hands together in treble and in bass clefs in G major and in F major**

- 41. F major
- 42. The upbeat
- 43. G major. Eighth rest. Notes in the bass clef (continued).
- 44. Consolidation of the bass clef
- 45. Chromatic tones. The natural
- 46. Sixteenth note. Syncopation
- 47. 6/8 time. The triplet
- 48. Mixing of different rhythmic patterns in 6/8 time
- 49. Intervals
- 50. Intervals. The technique of crossing hands

**51-60 Intervals and Chords. Fifth Octave Notes. D Minor and E Minor. Timbre. Fermata. Octavation. Octave Sign. Half Rest. D and E in the fourth octave in bass clef. Polyphony**

**We play with both hands together in treble and in bass clefs in D minor and in E minor**

- 51. Intervals. Chords
- 52. Intervals: second and seventh. Melody in the left hand
- 53. Notes in the fifth octave
- 54. D minor. Notes in the fifth octave (continued). Clef change
- 55. Timbre. Different octaves. Octavation. Octave sign
- 56. Triads: Tonic and Dominant. Half rest
- 57. E minor. The fermata
- 58. Tonic, Dominant, Subdominant chords and their harmonic functions. “D” in the fourth octave of the bass clef
- 59. Major and minor triads. “E” in the fourth octave of the bass clef
- 60. Polyphony. Imitation and canon

## Lesson 1. Getting to know the keyboard and acquiring the first listening skills

### Fairy tale *Rapunzel* (Brothers Grimm)

**The task of the lesson:** Learning to distinguish the three main components of music: movement of sounds, stop (or holding) and pause.

**The game:** The Prince (the pupil) must rescue Rapunzel from the evil Sorceress (the teacher).

Role-play: To start the game the pupil (the Prince) says: "Rapunzel, Rapunzel, let down your hair!" Then he puts both his hands on the keyboard on the lowest register - Rapunzel throws him her braids.

The Prince climbs up the tower holding onto Rapunzel's braids. This means the pupil moves his finger(s) up the keyboard from the lowest to the highest register. The Sorceress awakens; the teacher suddenly holds a long loud tone in the upper register and the Prince must be quiet so the Sorceress does not notice him: the pupil must sustain the last key played. When the Sorceress falls asleep again (the teacher takes his fingers off the keyboard), then the Prince can move forward slowly again. When the Sorceress walks, the teacher begins to play different sounds or chords aggressively, the Prince must hide quickly – the pupil takes his hands off the keyboard. If the Prince makes a mistake, the Sorceress will grab him: the teacher grabs pupil's hands. The Prince rescues Rapunzel when he reaches the top key of the piano without any mistakes.

### *We recommend*

1. Focusing on listening to sounds instead of looking at the keyboard.
2. Repeating the game until the task is performed easily without mistakes.
3. Swapping roles.



## Lesson 2. Notes on the lines of the staff: C, E, G, B

### Fairy tale *Three Ravens* (Brothers Grimm)

**Tasks of the lesson:** 1. To learn a mnemonic for the names of the notes; later, they will be easily replaced by the real name of the note. 2. To memorize the “branch” (line) the notes are seated on. 3. To be able to recall that C sits on its “chair” (ledger line). 4. To know where all these notes are on the keyboard.

**The game:** A sister frees her brothers, the ravens, from their enchantment.

1. The teacher and the pupil recall the fairy tale. The teacher shows each raven in the picture: Easton, George and Bob (or any other names). The note C is special and is given to a girl Cindy (or another name). Cindy is resting during her trip on her "chair" (the ledger line).

2. The game begins: The sister Cindy (the pupil) comes to rescue her enchanted brothers. The teacher, as one of the brothers, shows the pupil a note and asks: "What's my name?" Cindy (the pupil) should name the brother. If she is correct, the brother is set free. If not, this brother will remain enchanted. The game ends when the names of all three brothers and the name of their sister are all said correctly. If a mistake is made, the game begins again.

3. The teacher shows the notes on the keyboard. The game starts again. This time the notes are played by the pupil.

### ***We recommend***

1. Swapping roles to give to the pupil the opportunity to be a teacher.

2. Helping the pupil to remember the names with hints that include vivid details such as, "And what was the name of the youngest brother, who once gave his sister a ring?"



## Lesson 3. Time/Meter

**Tasks of the lesson:** 1. Perceiving the pulse of the music. 2. Learning to identify the stressed beat of a bar. 3. Learning to distinguish 4/4 from 3/4 time.

**The game:** We are spinning on a fairytale carousel.

1. The teacher starts with a recording of any children's song in 4/4 time. We recommend a march. The teacher and pupil march around in the room in time with the music, holding each other by the shoulders to mimic a train. You can also sing at the same time, "clickety-clack".

2. The teacher, imitating the train, highlights the stressed beat by mimicking a train whistle singing, "choo-choo!" whilst simultaneously raising his hand.

3. The teacher and the pupil march like soldiers, counting the beats out loud: one, two, three, and four.

4. Next the teacher plays a recording of a children's song in 3/4 time. We recommend a waltz. The teacher and pupil dance together imitating girls (they will be shown in the next step). The teacher counts out loud one, two, and three.

5. Finally, the teacher and the pupil look at the picture of the wagons on the carousel. The teacher explains that boys/soldiers ride four per wagon and girls three.

6. The game: The teacher "turns on the music carousel" by playing melodies in 4/4 and 3/4 time on the piano. The pupil must recognise whether a melody goes with the soldiers/boys in their wagons or with the girls. The pupil can also continue to move himself if that helps him to determine the meter. If his answer is wrong, the pupil gets a "fine". He must name any fairy tale.

### ***We recommend***

1. Playing melodies initially in the same meter.

2. Changing meters to test whether the pupil has grasped the concept.

## Lesson 4. **Rhythm: half and quarter notes**

### *The Farmyard Cock and the Weathercock* (Hans Christian Andersen)

**Tasks of the lesson:** 1. Learn to distinguish a half note from a quarter note (the cock from the hen). 2. Memorize that a half note contains two quarters. 3. Learn to recognize and play them in 4/4 time.

**The game:** Rescuing the Farmyard Cock from the Weathercock.

1. The teacher and the pupil recount the tale. The teacher shows the black hens (quarter notes) in the picture and explains that they are traveling on a train, which is marked 4, by four in each wagon (bar). Each hen has its own place to sit.
2. Play quarter notes (the first staff) with different fingers, paying attention to the hand position.
3. The teacher shows a white cock (a half note) on the picture and explains to the pupil that it is bigger than the hen, so it takes up two seats in the wagon.
4. Play the half notes (the second staff) with different fingers.
5. The teacher explains that each cock has two hens as in the picture.
6. Play mixed rhythmic units (the third staff).
7. Then the game begins: the Weathercock (the teacher) is broken and “wants to fall” onto the Farmyard Cock. The pupil (Farmyard Cock) should play all these notes correctly two or three times in a row. Then the Farmyard Cock is saved and the Weathercock falls to the ground without having touched him. When the pupil makes a mistake, the Farmyard Cock is wounded. How seriously depends on the amount of mistakes. Perhaps only his wing or leg is wounded but also, maybe his head.

### ***We recommend***

Helping the pupil to memorize rhythmic units with tips: "So how many hens does the cock have?" You can also count loudly, "One, two, three, and four".

## Lesson 5. Connecting notes

### Articulation: *legato* and *non-legato*

#### Fable *The Fox and the Stork* (Aesop)

**Tasks of the lesson:** 1. Moving from note to note with one finger. 2. Connecting notes together with two fingers of the right hand.

**The game:** The Fox and the Stork invite each other for a meal.

1. The teacher and pupil recall the fable which starts with an invitation to visit, followed by a meal.

2. The game is to play (and maybe to sing as well) an invitation for a visit and then an agreement to come or not to come. Initially, the Fox invites the Stork (first line) and the Stork agrees to come. Then the Fox invites the Stork who at first refuses to come (second line) but then agrees (third line).

We slightly modify the fable. If the pupil plays with no errors, then the animal in the game, unlike the animal in the fable, gets its meal served correctly. If the pupil makes a lot of mistakes, the animal goes home hungry.

3. In the few first games the pupil plays musical examples with one finger only (*non-legato*) meaning that the animals are getting to know each other. Then the pupil plays *legato* – the actual game.

#### ***We recommend***

1. First, the question is played by the pupil and answered by the teacher.

2. Then *vice versa*.

3. The pupil plays initially only looking at the keys (as shown by the teacher) in order not to overload the game.

4. Repeat until the pupil is familiar and the teacher can draw the pupil's attention to the sheet music.

## Lesson 6. Notes under the lines of the staff: D, F and A

### Fairy tale *The Flounder* (Brothers Grimm)

**Tasks of the lesson:** 1. To learn a mnemonic for the names of the notes; later, they will be easily replaced by the real name of the note. 2. To memorize what wave (line) they are under. 3. To know where all these notes are on the keyboard.

**The game:** The fish swim a race.

1. The teacher and the pupil invent names of the Herring (for example, Dylan), the Pike (for example, Francis), and the Flounder (for example, Adrian).
2. Then the game begins: The teacher points to the notes (fish) in the picture and asks for their names. If the pupil answers correctly, this fish-note scores a point and is slightly ahead of the others. The objective is to get all the fish to the end together so there won't be any king in the kingdom of the fish (a modification of the tale).
3. The teacher shows the notes on the keyboard. The game starts again but now the notes are played.

### *We recommend*

1. Swapping roles.
2. Helping the pupil to memorize the names with hints that include vivid details, such as: "What was the name of the fish, which was envious of others and therefore had a crooked mouth"? "And what was the name of the fish that the Flounder called naked?"

## Lesson 7. Notes under the lines in 3/4 time

Fairy tale *The Steadfast Tin Soldier* (Hans Christian Andersen)

**Tasks of the lesson:** 1. Repetition of 4/4 and 3/4 time. 2. Playing the notes under the lines in a bar of 3/4 (with the right hand).

**The game:** We save the Paper Ballerina and the Steadfast Tin Soldier from the fire.

1. The teacher with the pupil recalls the fairy tale and its main characters - the Paper Ballerina and the Steadfast Tin Soldier, who are in love with each other. The teacher reminds the pupil of the difference in meters: the boys, or soldiers, travel four to a train wagon (a march) and the girls three (a waltz). Play the first line – the "March of the Steadfast Tin Soldier".
2. Then we depict the Paper Ballerina: We play the second line, her waltz. (Here is the rhythm – one cock and only one hen!)
3. Then the preparation for the game begins: The pupil learns bar by bar the “Song of the Paper Ballerina” (the third line) in order that the Paper Ballerina sings and dances to this accompaniment.
4. Then the game – the overcoming of obstacles – begins. The Steadfast Tin Soldier (the pupil) is threatened by the Goblin (the teacher) and he must be steadfast and stand firm on his one leg. The pupil has to play the first line correctly. Then a Rat demands that the Steadfast Tin Soldier shows his passport. The Steadfast Tin Soldier sings the Rat a song (the pupil plays the second line correctly) so it falls asleep. Finally, he is at home again but the wicked boy throws him into the fire. Here the pupil, in the role of the Paper Ballerina, must play her song (the third line) to save him. If he plays correctly it means that a good boy pulls the Steadfast Tin Soldier out of the fire. If not, both the Paper Ballerina and the Steadfast Tin Soldier will perish in the flames.

### ***We recommend***

1. Giving the pupil one more chance if he cannot save the heroes.
2. Helping the pupil to memorize the names of notes, singing the song of Paper Ballerina: D-D, F-F, D-D, F-F.

## Lesson 8. **Motifs**

Fairy tale *The Old House* (Hans Christian Andersen)

**Tasks of the lesson:** 1. Repeating notes and rhythms. 2. Playing short motifs in 4/4 and 3/4 time with the right hand.

**The game:** The Boy visits the Old Man in his house.

1. The teacher and the pupil recall the tale. The teacher draws his attention to the old objects in the house: the doorbell, the rocking chair, the cuckoo clock and the piano. The teacher plays the motifs 1, 2, 3 and 4 telling the pupil about these objects.

2. Next is the preparation for the game; the pupil learns the motifs with teacher's assistance, looking at the sheet music and at the illustration, so that the pupil can associate the sounds of the motifs with the objects. In the process the teacher asks him, "How did the old doorbell ring?"; "How did the old rocking chair creek?"; "How did the old cuckoo clock sound?" and "What song did the old piano sing?"

3. Then the game of recalling the past begins. The pupil must go through the house and give voice to the old objects in order to revitalise them. He has the task of playing all the motifs in a row, as he moves from one object to another. If he plays without mistakes this means that our memories give friendship and affection to the Old Man. If not, the Old Man remains lonely in his old house.

### ***We recommend***

1. Asking the pupil to repeat the notes: "Is it a bird or a fish?"

2. Taking account of the ability of the pupil and as necessary shortening the list of the objects.

## Lesson 9. Seven notes of an octave

Fairy tale *Snow White and the Seven Dwarfs* (Brothers Grimm)

**Tasks of the lesson:** 1. Repeating all the names of the notes - “birds” and “fish”. 2. Learning their shortened names - nicknames. 3. The playing of different notes as directed by the teacher.

**The game:** Snow White has to guess the names of the seven Dwarfs (notes).

1. The teacher with the pupil recalls the names of the notes, "birds" and "fish."
2. The teacher explains that these names were too long, so children began to call these animals teasingly with nicknames, only "C", "D" and so on. The pupil learns to replace the long names with their nicknames.
3. Then the game begins. The Dwarfs are back home and notice that someone has been using their things. The teacher (a Dwarf) exclaims indignantly, for example: "Who has been eating from my plate?" At the same time the teacher shows on any note-dwarf (on paper or on the piano), which is "angry". The pupil (Snow White) should call this Dwarf by its nickname, i.e. recall the name of this note. If correct, the Dwarf (teacher) says, "Well, Snow White, you called me by my proper name so I forgive you". If Snow White says the wrong name, the Dwarf gets angry and shouts, "I don't forgive you! Go and wash the dishes!" Then the pupil (Snow White) must run a lap around the room as a penalty ("she has to wash the dishes").
4. Then the game starts to get more complicated. The pupil must not only recall the note but also play it on the piano.

### ***We recommend***

1. Asking the pupil to repeat the notes: “Is it a bird or a fish? Look, is it on a branch or under a wave?”
2. Reminding the pupil of some details from previous tales, such as, “Who was sitting on a chair?” (Note C).



## Lesson 10. **The scale**

### **The progressive melodic line, upward and downward**

Fairy tale *Cinderella* (Charles Perrault)

**Tasks of the lesson:** 1. Playing of all notes in order, up and down as a scale. 2. Learning that the melodic line can be progressive, i.e. that the notes are in a row with two directions – up or down.

**The game:** Cinderella runs away from the castle so that no one notices the enchanted items reverting to their original state.

1. The teacher and pupil repeat the names of the notes – "birds" and "fish", playing them in a row, saying them out loud and looking at their graphical representation (first staff).
2. Then the teacher explains that these notes are arranged in a row as if on stairs and they can be played going upstairs or downstairs. The pupil plays the scale down (the second staff).
3. The game begins: Cinderella arrives at the masked ball and goes up the steps to the castle (the pupil plays the scale upward). Then the clock strikes twelve (the teacher counts aloud to twelve). Cinderella must run away fast because her magic things will turn back into mice and a pumpkin again. (The pupil plays the scale downward.) If the pupil plays everything flawlessly this means that Cinderella escapes from the Prince and loses her shoe. The Prince will find her shoe and will search for her. Otherwise, he does not find the shoe and is not going to look for her.

#### ***We recommend***

1. Keeping the task as simple as possible by playing the notes with one finger.
2. If the pupil is a boy and does not want to play the female role of Cinderella, simply change his role to the Prince who at first welcomes Cinderella and then chases her. The musical task remains the same.

## Lesson 11. **Playing with the right and with the left hand**

### Fairy tale *The Wolf and the Fox* (Brothers Grimm)

**The task of the lesson:** 1. Getting to know the grand staff. 2. Playing the piano with both hands (the left hand is imitating the right hand).

**The game:** The Wolf in the fairy tale is imitating the actions of the Fox. We punish him for his greed and stupidity.

1. The pupil draws in pencil around his own hands. The right hand is the Fox and the left hand is the Wolf in our fairy tale.

2. Then the teacher explains that one can play the piano with both hands; so one needs two staves, one for the right hand and one for the left hand. We first play two bars: the Fox goes to the farm and the Wolf trudges behind it. (The pupil must pay attention to the small “stairs” in the melodic line and draw a continuous arrow up or down on the music sheet).

3. Next, we play one motif after another in the same way, to get ready for the game. The two next bars: the Fox has stolen a sheep, and the greedy Wolf tried to steal another one. The following music phrases mean: the Fox (and then the Wolf) steals pancakes; then he steals meat from a cellar.

4. Beginning of the game: first, the teacher helps the pupil to recall the motif, which he has to play by asking, for example: “How did the Fox go to the village?” The pupil must play the first motif on his own, looking at the music sheet etc.

In the second phase, the pupil must play all the motives sequentially. If the task is done correctly, this means that the Wolf is punished for his actions and brought to the zoo. If not, he wreaks havoc further on.

### ***We recommend***

1. First, to play all the notes with one finger, but later to try to tie them with each other, as we have already done in lesson 8.

2. To make the task easier, give the pupil an opportunity to play first only the imitations with the left hand, while the teacher plays with the right hand.

## Lesson 12. **My first song** **Phrasing as expressing and shaping**

### *One Fine Day* (German folk song)

**The task of the lesson:** 1. Learning to understand musical phrasing on the basis of textual one. 2. The analysis of the melodic line by the pupil using upward and downward pointing arrows.

**The game:** We play the song in order to save the characters from drowning (falling into the fountain).

1. The teacher plays and sings the song until the pupil is familiar with the text of the song.

2. Then the teacher explains that the meaning of a text cannot be understood by individual words but through the sentence structure. Similarly, with music the meaning comes from the melodic phrasing. The teacher and the pupil sing the song together one phrase at a time.

3. Next the musical phrases are analysed based on the textual phrases, looking at the sheet music. We find out that the song has four phrases and we see how the melody moves. It runs progressively like stairs. The pupil has to determine independently whether the melodic phrases go upwards or downwards, marking each with the appropriate arrow. For example, the first phrase runs progressively upwards from note C to G and should be marked by a continuous arrow upward. The pupil also has to determine whether the right or left hand is playing. The teacher helps him by finding the imitation, which is familiar from the previous lesson. You should also search for and recognise the same-sounding phrases.

4. Then we play the song, one phrase after another. The first phrase - the Man falls into a fountain; the second – the Woman; the third – the Fish and the fourth – the Bird.

Next, the pupil plays all of the musical phrases in complete sequence. When the task is done without mistakes it means that all the characters in the song remain unharmed and come out of the water.

### ***We recommend***

1. The teacher gives the pupil hints, such as: “Now the Fish is falling into the fountain, just like the Man.”

2. At first, the pupil can play the song *non-legato*.

## Lesson 13. Tempo

### Articulation: *non-legato*, *staccato* and *legato*

Based on the song *One Fine Day*

**The task of the lesson:** 1. Acquiring a sense of tempo. 2. Awareness of articulation. 3. Play the song at different speeds and with different articulation.

**The game:** We play the song in order to save its characters from drowning.

1. The pupil plays the song. Then the teacher explains that he could play the song at a different speed: slowly, as if cycling; a little faster, as if riding in a car; and very quickly, as if flying in an airplane. The pupil can play the song in all three tempi *staccato* with one finger.

2. The teacher explains that the pupil must use all the fingers and should learn to play smoothly or *legato* in order to be able to play really fast. The pupil attempts to play the song *legato* at all three tempi.

3. The game starts. First, the man falls into a fountain: the pupil plays the song slowly (a bicycle) and heavy – *non-legato*. Then, the fish is falling: the pupil plays a little faster (a car) and *staccato*. At last, the bird is falling into the fountain: the pupil plays at maximum speed (airplane) and *legato*. The teacher explains the designations for articulation and tempo in the examples. Next, the pupil plays all three variants of the performance one after another. If the task is completed without mistakes, that means none of the characters fell into the fountain but just “flew” over it (or only those that weren’t able to fly fell in).

### ***We recommend***

1. To pay attention to the hand position of the pupil but not by constantly correcting him and pulling his fingers, but encouragingly commenting: “Look, your airplane flies obliquely. You cannot fly like this and it will certainly fall down.” After that the pupil imitates the teacher’s hand position. If the teacher pays too much attention to the child’s hand position, the child will neglect the music and focus exclusively on the hand movement as a result. This means that the “eye” will poorly replace the “ear”.

2. To divide the tasks of tempo and articulation into two lessons if the pupil is not able to perform them in one lesson.

## Lesson 14. Dynamics

Fairy tale *Little Red Riding Hood* (Brothers Grimm)

**The task of the lesson:** 1. Working on the perception of loudness: *forte* and *piano*.  
2. Working on the perception of *crescendo* and *diminuendo*.

**The game:** We save Little Red Riding Hood from the Wolf.

1. First we play "echo". The teacher plays loud single notes or motifs of two tones on the keyboard. The pupil repeats those like an echo. The notes are played with different articulation. Then teacher and pupil swap roles.

2. The teacher explains to the pupil without using the terms *crescendo* and *diminuendo* that loudness can be increased or decreased gradually. The pupil plays the "stairs" from C to B with *crescendo* and then back with *diminuendo*.

3. The game follows. Quietly Little Red Riding Hood (the teacher) asks the Wolf, dressed in grandmother's nightcap, "Grandma, why have you got such big ears?" The Wolf answers (the pupil plays looking at the sheet music): "All the better to hear you with". With each answer to the questions about grandma's eyes and mouth, the Wolf grows angrier and the loudness also increases. Similarly Little Red Riding Hood's fear grows; the teacher has to act out this fear. When the task is done properly, Little Red Riding Hood understands that she has to deal with the Wolf and call the hunters, otherwise the Wolf will swallow her and we won't know whether the hunters will find her and her grandmother or not. The teacher points to the *crescendo* sign in the sheet music and explains it as follows, "The Wolf opens its mouth wider and wider".

### ***We recommend***

1. In tasks 1 and 2 not only playing but also naming the notes in order to memorize them.

2. Teacher pronounces the words *piano* and *forte* as if they were magical. Children should learn musical terms gradually but only when the sense of these terms is clear to them.

## Lesson 15. Skips in the melodic line Tied notes (*ligature*)

Fairy tale *Hansel and Gretel* (Brothers Grimm)

German folk song *Little Hans*

**The task of the lesson:** 1. Understanding of the skip in the melodic line. Skips up and down. 2. Recognizing of the motifs with steps and with skips. 3. Meaning of ligature. 4. Playing of the song *Little Hans*.

**The game:** Hansel and Gretel search for the way home by following the path scattered with white pebbles.

1. First, we should recall the fable *The Fox and the Stork* and lesson 5 where we studied connecting notes (“birds” or “fish”). The teacher explains to the pupil that a jump over a key on the keyboard means a skip in the melodic line. The jump may be small or large. The smallest jump is the jump over one key on the keyboard. We repeat the musical examples from lesson 5.

2. Preparation for the game. The pupil analyses the motifs of the song one by one – “the way home” – and determines whether they are going as “stairs” or in “skips” and whether the direction is up or down. The pupil helps himself by drawing an arrow against each motif, as done in lesson 12. For the motifs in steps, he draws continuous arrows, and for the motifs with skips he draws broken lines. The teacher helps the pupil to recognise the big skip down at the end of the song.

3. The teacher explains the notes with ligature as being tied together with a “rope”.

4. The game: Hansel and Gretel try to run back home looking for the track of the scattered white pebbles (our arrows). First we play the phrase which is written for the right hand (number 1), then – for the left hand (number 2). This path leads the children even deeper into the forest, so they have to go back (the pupil plays again the phrase for the right hand, number 3) and then to “turn correct” (number 4). When the song has been played flawlessly, Hansel and Gretel have found their way home. If not, they are wandering further in the forest.

Lyrics:

[http://www.mamalisa.com/?t=es&p=383&c=38#\\_blank](http://www.mamalisa.com/?t=es&p=383&c=38#_blank)

***We recommend***

To repeat the game several times in order to learn the song. We will need it in the next lesson.

## Lesson 16. **Form** **Playing by heart**

Fairy tale *Clever Hans* (Brothers Grimm)

German folk song *Little Hans*

**The task of the lesson:** 1. Learning to recognise the musical form of a piece of music by its phrases. 2. Learn the song *Little Hans*. 3. Play the song by heart.

**The game:** We help Clever Hans to recognise the events properly, so that he can correct his behaviour in time.

1. First, we repeat the song *Little Hans*.

2. Then the teacher tells the pupil it is much easier to memorize music and play it by heart, if you know the order of the phrases. The teacher points to the sheet music and analyses the form of the music by its phrases and their repetitions. It is very important that the pupil marks every phrase independently. For example, the pupil might draw a rose by phrase A, then another flower next to the phrase A1. He draws a bell or a car for phrase B. The teacher explains that the same phrase should be marked with the same flower. If the phrase is merely similar but not identical, as A1, for example, a different flower should be used. If the phrase is completely different (B), it should be marked with a completely different object such as a car or airplane.

3. Preparation for the game: We learn a new phrase (B). The pupil repeats out loud from memory the musical form of the song: A, A1, B, A1, for example: “rose”, “daisy”, “car” and again “daisy”.

4. The game: the pupil plays the whole song by heart one phrase after another. The first correctly played phrase means that Clever Hans “has stuck a needle into the sleeve suitably”. The second correctly played phrase means: he put “the knife in his pocket,” etc. If the pupil makes mistakes, this means that Clever Hans has tied “the bacon to the rope and has led it home as a goat” again and all the people laugh at him!

***We recommend***

Swapping roles: the teacher is then Clever Hans but makes mistakes so the pupil must correct him and name the phrases.



## Lesson 17. Musical analysis

### *Ali Baba and the Forty Thieves*

(From the collection *One Thousand and One Nights*)

**The task of the lesson:** 1. We learn to analyse the music independently and determine the elements: meter, rhythm, notes, melodic line, dynamics, tempo, articulation and form. 2. Playing samples of music, which are analysed by the pupil on his own.

**The game:** Ali Baba brings gold and gems out of a cave.

1. First, the teacher explains to the pupil that in order not to fail, Ali Baba must get himself ready before going into the cave. It is the same with learning a piece of music. To play it correctly, you have to look closely at it and to know how it is put together in advance. The teacher asks suggestive questions such as on the meter: “Which train is it? Are hens running like boys or like girls”? Only after an appropriate analysis of all the elements in a particular piece of music can you start playing. In the same way we must analyse all five musical examples and then play them with the right and then with the left hand.

2. The game follows: Ali Baba says the magical phrase, “Open Sesame” and enters the cave where the thieves have hidden their treasures of gold, pearls and gems. The pupil plays the first example of music. If the task has been performed correctly, the entrance to the cave opens. The second example means Ali Baba has taken the bag with the gold. The third, he has taken the bag with the pearls. The fourth, the bag with the gems and in the fifth, Ali Baba repeats the magical phrase to get out of the cave. When the task is done, the teacher asks, “You will surely give some of your treasures to the poor people, won’t you?” Then he says, “Well, you have distributed all your gold so you must go into the cave again. But now the Thieves have devised a new magical phrase. The teacher shows him this phrase on the sheet music; it now becomes the first music example. The game continues in a new order.

### ***We recommend***

The teacher must assess the game of the pupil and comment on incorrectly played phrases. For example: “Well, you have not found the gold!” Or: “Look! You don’t want to stay locked in the cave, do you?”

## Lesson 18. The repeat sign or reprise

Fairy tale *Thumbelina* (Hans Christian Andersen)

*Thumbelina's Song* (Laura Nik)

**The task of the lesson:** 1. Repetition of the previously learned skills. 2. Getting acquainted with the reprise.

**The game:** We rescue Thumbelina from her tormentors.

1. First, we repeat what we have learned: the teacher shows *Thumbelina's song* in the sheet music that the pupil has to play and the child makes an analysis of all known musical elements. The teacher shows him the new sign: reprise. This sign is similar to a gate with a lock, where the music remains “locked,” so the pupil has to repeat it again.

2. Then follows the preparation for the game: the pupil learns the whole song, one phrase after the other.

3. The game: we have to rescue Thumbelina from the old Toad and her Son (the pupil plays the first long phrase). Then, the maiden must be rescued from the tiresome Mole; the pupil repeats this phrase (Thumbelina cries). After, she meets a Swallow and she is pleased (the pupil plays the second phrase). At last, Thumbelina meets a tiny flower-fairy Prince and she is very happy (the pupil repeats the second phrase). If the song was played correctly, the teacher asks the pupil to tell him Thumbelina's story by playing the music (the pupil plays the whole song completely and without interruptions).

**We recommend**

Making sure the pupil plays the song emotionally: “Thumbelina cries” and “Thumbelina is happy”.

## Lesson 19. **Rhythm: eighth notes**

### *The Wolf and the Seven Young Kids* (Brothers Grimm)

**The task of the lesson:** 1. Getting to know the eighth notes. 2. Eighth notes in 4/4 meter.

**The game:** We rescue the Young Kids from the Wolf.

1. First, look at the picture with the birds; the teacher explains to the pupil that each hen has two chicks (they are held together by a beam) and each cock has accordingly four chicks. We play these note values from top to bottom, as they are shown in the picture.

2. Rhythmic values in 4/4 meter are then explained. We play the music examples 1, 2 and 3.

3. Preparation for the game: the teacher plays one of the musical examples. The pupil has to guess it (he should point it out in the sheet music). Then both do it with the other examples.

4. The game: the Wolf chases the Young Goats, and they try to hide. The pupil has to recognise the musical example played by the teacher as the musical representation of the object, where the little goat is hiding. For example: the first little Kid hides itself under the table. The teacher says, “So creaks the table” and plays one of the musical examples. If the pupil recognises it, it means that the first little Goat has hidden well and the Wolf could not find it. Similarly, the other musical examples represent other objects or rooms to be hidden in: the bed, the oven, the kitchen, the cupboard, the washbasin, the clock-case.

#### ***We recommend***

1. Counting how much kids have been saved by the pupil, in order to rescue more by playing a second time.

2. Swapping roles so that the pupil has to play these rhythmic examples by himself.

## Lesson 20. Various rhythmic patterns in 4/4 and 3/4 time

Fairy tale *The Master Thief* (Brothers Grimm)

**The task of the lesson:** 1. We repeat different rhythmic patterns in 4/4 time. 2. We learn the grouping of the eighth notes in 3/4 time.

**The game:** We try to catch the Master Thief.

1. The preparation for the game: the teacher first plays the familiar rhythmic patterns in 4/4 time and then in the 3/4 time (from the given musical examples).

2. The game: we modify the story a little bit and say that despite all the tasks that the Master Thief has fulfilled, the Count wants to lock him up in a jail. The pupil should catch the Master Thief and bring him to the Count. However, the Master Thief is clever and jumps from one train to another. The pupil has to guess in which train he is travelling at the moment, and then he can catch him. The teacher plays different rhythmic patterns in 4/4 and 3/4 meters one after the other and the pupil must point to the appropriate musical example. It is important: 1. Always to play four bars of the same pattern because in this way you can hear the pulse of the music better. 2. To emphasise clearly the stressed beat (“our train makes choo-choo”). The teacher can even count loudly, “One, two, three”. Later the pupil has to do it himself.

**We recommend**

1. Playing the game until the pupil recognises all the rhythmic patterns properly.

2. Swapping roles, to give the pupil the opportunity to play these rhythmic patterns himself.

## Lesson 21. Key as an orderly scale in tonal music

### Functionality of degrees

### The key C major

Fairy tale *The Happy Family* (Hans Christian Andersen)

**The task of the lesson:** 1. Getting to know the key system, the stable and less stable scale degrees. 2. We learn the stable degrees: tonic, dominant and the mediant.

**The game:** We send letters with wedding congratulations to all members of our happy family.

1. The teacher explains that the sounds of the already known scale (lesson 10, the “stairs”) are like a family. Here we have the main members of the family: the father, the mother and the child (I., V. and III. degrees of the scale) and the other members of the family: aunts, uncles and other relatives. When we make music, all the sounds “whirl” unintentionally around these main members of the family (the attraction of tones to each other), because otherwise, it would not be music but the sounds produced by “a cat walking over the keyboard”. To help ourselves to remember “the family relationship” (the function of these stable tones), let’s look at the picture with the ‘traffic lights’. Underneath – the red light – is the “father”, where we remain “standing”. Green is the second important light (or sound); it is the “mother” in the family. This tone says: “We have to go and namely to father”. The third light is amber, it is located between them (it is the “child”) and he has no “opinion”, i.e. the music after him can go upwards as well as downwards. The whole family has to be called after their “father”. If the “father” is called C, then his whole family is called C major (or “great C”, from the Italian “maggiore” = “greater, bigger”) etc.

2. We recognise the stable tones/degrees of the key C major and mark them with appropriate colours.

3. The game. The teacher says: “A greeting card with the wedding congratulations goes to...” – and he points to the one of the main members of the “family” on the keyboard and asks, “To whom?” The pupil should answer “to the father” or “to the child”, etc. If he answers correctly, the receiver gets the card and rejoices.

### ***We recommend***

Increasing the speed of the game or bringing the family F major and G major into play. However, at the beginning the teacher should explain the recurrence of notes of a scale in the other octave on the keyboard.

## Lesson 22. Functionality of scale degrees in a piece of music

### *Twinkle, Twinkle, Little Star*

**The task of the lesson:** 1. We repeat the hierarchy of the stable scale degrees. 2. We study them in a song. 3. Skips (a perfect fifth).

**The game:** The pupil will help Santa Claus avoid losing his presents and bring them to the children.

1. We recall our “family” C major and its main members. The teacher draws the pupil's attention to the jumps between the stable scale degrees; they can be small (interval of a 3rd) and large (5th, for example, from “father to the mother”, and *vice versa*). We remember such a skip in the song *Little Hans*, lesson 15.

2. Preparation for the game: we look at the new song and analyse how the melody moves. For example, it first makes a skip from “father to mother”. All the other known elements – eighth notes, form, etc. – should also be repeated.

3. The game: Santa Claus is bringing presents to the children, but he loses them on the way. If the pupil plays the first part of the new song correctly this means that we have helped Santa Claus to see the doll, which has let fall. He has now picked it up. In the similar third part of the song it's a fallen car, and in the middle part – the rocking horse. If the pupil has played the whole song from start to finish correctly, it means that Santa Claus has brought and given all his presents to the pupil.

Lyrics:

<http://www.mamalisa.com/?t=es&p=783&c=23>

### ***We recommend***

Every analysed motif to be repeated three times in succession, without playing further (each time the student counts aloud) and for this extra game the teacher states a condition: “If you make a mistake in between, you have to start to play and count from zero again”. In this way, the pupil gradually becomes accustomed to the inevitable repetition of practice, but playfully rather than in a forced way. The first two motifs, after playing them separately three times in a row, should now be played tied together as a larger piece (phrase) and should also be repeated three times and so on. In this way, by playing new motifs separately and then linked – you progress slowly.

## Lesson 23. 2/4 time

### Different melodic patterns

Fairy tale *Sweet Porridge* (Brothers Grimm)

*Sweet Porridge Song* (Laura Nik)

**The task of the lesson:** 1. 2/4 time. 2. Images and associations by hearing different melodic patterns. 3. We play the new song.

**The game:** We play a soundtrack from the film *Sweet Porridge*.

1. Getting to know 2/4 time: the teacher explains that the soldiers also ride this new “train” the same as in 4/4 time but just in twos not in fours. To illustrate this, the teacher plays different melodies in 2/4 time. These melodies should also sound like a march.
2. After that the rhythm is discussed: in each “wagon” (bar) sits either two hens, or four chicks, or one cock.
3. The game. We play the first phrase – skips from the “father” to the “child” and then from the “child” to the “mother” (the Sweet Porridge jumps from the table to the chair and from the chair to the floor). After that, we play the second phrase: the melody returns here repeatedly back to the “mother”. It reminds us of a stream (just like the porridge, which runs through the streets like a stream). The next two identical phrases run from the “mother” to the “child” and back again; as if it were running around the F note (Sweet Porridge rotates around the tree). The last phrase, the progressive movement from the “mother” to the “father”: Sweet Porridge returns home. When all the phrases are analysed (the musical text has been learned), the teacher can ask the pupil: “How does the melody/the Sweet Porridge rotate around the tree?” The pupil has to be able to remember this phrase with its melodic pattern and then play it. Finally, the whole song is played.

### *We recommend*

Encouraging the child’s creativity by inventing his own images to the same melodic patterns.



Lesson 24. **Listen to the melodic patterns and imagine them visually**  
**Octaves**  
**C of the fifth octave**

Fairy tale *The Fir-Tree* (Hans Christian Andersen)

Russian song *The Little Fir-Tree is Cold in Winter*

**The task of the lesson:** 1. Octaves: fourth and fifth. 2. Analysis of the melodic pattern in the song *The little fir-tree is cold in winter*. 3. We play the song.

**The game:** We decorate the Christmas tree.

1. We recall the stairs from lesson 10 and “extend” it to the end of the fifth octave. The teacher explains to the pupil that the “stairs” are very long, like Rapunzel’s braid; but the seven notes, our familiar “dwarfs,” are repeated in the same order again and again. We play the whole “staircase” going up the keyboard and say the notes aloud.

2. After, the teacher shows the child C of the fifth octave on the sheet music, which is the starting point for repeating the scale. This note is not a “bird” but a “fish” now, because the capricious little fairy hides over the third line and mixes everything up: the birds become fish and *vice versa*. In addition, the big ones become the small ones (the timbre of the sounds changes).

3. We look at the music sheet of our song and try to memorize its melodic pattern with the help of an illustration of a decorated Christmas tree. The first motif is a skip down from the “mother” to the “child” (the glass ball on the Christmas tree hangs down). The second motif is identical to the first (another glass ball). The following phrase – the “stairs” down from the “mother” to the “father” – is a garland of lights hanging on the tree. The first motif in the second part of the song is a skip upwards to the upper “father” (a candle, which is directed upwards). Then the similar motif, the “glass ball”, follows again. Finally, the garland of lights comes again. At the end of the analysis, you should look at the shape of the whole song because some motifs recur.

4. The game: the pupil “decorates” the Christmas tree by playing the whole song, one motif after another. He hangs two glass balls, a garland of lights, lights a candle, whose flame goes up, etc.

***We recommend***

Playing not only from the sheet music but also from the illustration, to recall the motives. In this way we train the child's memory and his conscious playing that all the course of events in the music will be understood and reflected accordingly.

## Lesson 25. Whole note

### Revision of all themes

#### German folk song *All My Ducklings*

**The task of the lesson:** 1. The new rhythmic value: the whole note. 2. Learning the song *All my ducklings*, examining its phrases, functionality of scale degrees, features of the melodic line, etc. on his/her own.

**The game:** We round up the ducklings and take them for a swim.

1. We start by looking at the picture with the bird hierarchy (as we did in lesson 19) and the teacher shows the pupil a new note, which is similar to a seated gobbler. He is much bigger than the cock, so he rides in a “soldiers train” and occupies the whole wagon. The gobbler has either two cocks or four hens or eight chicks. We play all the notes, counting loud: “One, two, three, four”.
2. Then the pupil determines how many phrases we have in the new song, and whether they are repeated or not, etc.
3. We analyse the melodic pattern of each phrase: is it a “stairs” or a “jump”? Does it go up or down, etc.
4. We find known main family members and we mark the “father” with red, the “mother” – with green and the “child” – with yellow.
5. We recall the repeat sign and all known signs for dynamics, articulation, etc.
6. The game: our five phrases are the five ducklings that we take for a walk. All the right played phrases mean that all the ducklings returned home uninjured. Each “lost” phrase means a lost duckling.

Lyrics:

<http://www.mamalisa.com/?t=es&p=254&c=38>

#### ***We recommend***

Playing the game, although you can simply play the song. The game with the possible faults motivates the child to do everything right and uses everything he has learned so far.

## Lesson 26. **Rests: whole rest and quarter rest**

### Russian fairy tale *The Frog Princess*

**The task of the lesson:** We learn whole rest (for the whole bar) and the quarter rest.

**The game:** Prince Ivan commands the Hut on Hen's Legs to turn towards him but the wind carries his words away.

1. The pupil plays Ivan's command (music example, variant A): "Hut, Hut on Hen's Legs! Turn to face me quickly now!" The Hut defies the order and turns away from him (the teacher in the Hut's role plays answer 1). Ivan is persistent and repeats his command, i.e. the child repeats music example A. Then the Hut turns to him (the teacher plays answer 2).

2. The game: the teacher explains that the sea wind carries away some of Ivan's words, so that sometimes not all of his command is heard. The teacher covers the last bar of the command with his hand (of music example A). This means that the last words are lost in the wind. The pupil has to repeat Ivan's command with a rest in the last bar now. In the same way, the teacher also covers the other bars of the command. The child should hold the rest in a corresponding bar. The Hut cannot understand the command and turns again and again in the wrong direction (the teacher plays the answer 1). After that, the teacher shows the pupil this whole rest (the wind) in the music sheet; it looks like a hanging cloud, from where the wind blows (music example B).

3. The game continues: now, individual syllables are lost in the wind. The teacher covers the individual quarter notes with his fingers or points to them with a pencil. These are lost with the "thunder and lightning" – a quarter rest. The pupil should pause at this point and then continue playing. After that the teacher shows the pupil the quarter rest in the picture and on the sheet music (music example B).

4. Teacher and pupil swap roles. The pupil has to recognise the rests in teachers playing and react accordingly: either he has to play answer 1 or answer 2.

### ***We recommend***

Singing the music in bars with the rests so that the pupil can feel the rests and will therefore play rhythmically.

## Lesson 27. We play music with the rests in both hands

French children's song *Knock, knock, knock*

**The task of the lesson:** 1. Analyse and play the song independently. 2. Become familiar with rests for the whole bar in both hands.

**The game:** The child asks repeatedly: "Who is there?" The answer is given in order: the Rat, the Cat and the Father.

1. First, we assign the roles. To start, the teacher asks and the pupil answers. Both play with one hand, the right hand is the inquiring child and the left hand is the party answering: the Rat, the Cat and the Father.

Lyrics:

<https://www.mamalisa.com/?t=es&p=3541&c=22#multimediaBoxInternalLink>

2. Then the teacher and the pupil swap roles.

3. When all three verses have been played by the pupil with both hands working separately, the child plays the song with both hands working in unison and with each verse a little faster.

The teacher explains the meaning of the whole rest for the whole bar in the non-playing hand as a signal for the absence of any sound; otherwise, you might think that someone has forgotten to write the notes.

***We recommend***

Drawing the pupil's attention to the visibly functional sound relationship in this song (our "family").

## Lesson 28. We begin playing with both hands together Intervals

Fairy tale *The Faithful Animals* (Brothers Grimm)

**The task of the lesson:** 1. Learning to play with both hands together. 2. Interval as the distance between two tones that can be played not only separately but also together.

**The game:** The faithful animals, the Mouse, the Monkey and the Bear, are on their way to rescue their Master.

1. Preparation for the game: the teacher reminds the pupil of the three faithful animals in the fairy tale that rescued their master. The Mouse crawled over the bed to tickle the nose of the merchant who owned a miraculous stone. The teacher illustrates the actions of the Mouse by playing musical example 1 but without showing the sheet music. The Monkey jumped over the stones to the shoreline, holding the miraculous stone in its mouth (musical example 2). The Bear swam down the river with the Mouse in its ear and the Monkey on its back (musical example 3). After each example, played by the teacher, the pupil has to perform the actions of the appropriate animal and play the exercise.

2. The game. The teacher tells the pupil: "Mouse, you must crawl on the bed now". The pupil plays the corresponding example. The teacher says: "Hey, monkey, it's your turn now! You should jump over the stones and run to the river!" The pupil plays the next example etc. The teacher should help the pupil to remember the corresponding example; at this point the pupil doesn't need the sheet of music. If he has done the tasks correctly, the faithful animals have rescued their friendly master.

You should play the game several times, increasing the speed and following the appropriate dynamics.

3. Finally, the teacher has to draw the pupil's attention to the fact that jumping over the stones is played differently to crawling and swimming: the pupil has to play with both hands together. The term interval is best not mentioned yet.

### ***We recommend***

Playing the exercises only in the recommended order because playing octaves is a very difficult task which requires a lot of attention and hand coordination.

## Lesson 29. **Playing with both hands together** **Consonance and dissonance**

Fairy tale *The Princess and the Pea* (Hans Christian Andersen)

French song *Clic, Clac, Clap Your Hands*

**The task of the lesson:** 1. Coordination during playing with both hands together.  
2. Awareness of consonance and dissonance.

**The game:** We must distinguish a real princess from a fake one.

1. First, the teacher says that the fake princess is sleeping quietly because she does not feel the pea under all of the mattresses. She is only a little bit cold so she claps her hands to warm up and sings a familiar song. We play the new song *Clic, clac, clap your hands* (Version 1).

Lyrics:

<http://www.mamalisa.com/?t=es&p=2590&c=22>

2. After, we represent a real princess which cannot sleep. She also sings the same song, but it sounds different. We play the song (Version 2). The teacher asks the pupil: “What makes this version different from the previous one?” The pupil usually hears the dissonant interval and says: “It doesn’t sound right”. The teacher explains this by saying that the real princess can feel the hard pea under the mattresses (later the dissonance can be named the “pea”).

3. The game follows: the pupil presents the real and the false princess and the teacher has to guess which one is correct. The teacher should not always guess correctly otherwise the game becomes boring.

4. We swap roles so the pupil can concentrate on listening to the music.

### ***We recommend***

Not playing the song to the child in advance but to give him the opportunity to do this on his own. Children learn very quickly by observing the gestures of the teacher and trying to imitate them. In this way, they can completely unlearn the skill of looking at the sheet music. The habit of looking at the keys instead of the music sheet is very difficult to change. But the worst thing is the waning interest in the music itself. Such pedagogical mistakes run the risk of causing the child not to want to learn any longer, causing it to misbehave and shortly after dropping out of classes.

## Lesson 30. **Revision of all musical elements**

Fairy tale *Hans My Hedgehog* (Brothers Grimm)

French song *Hop, Hop, Hop, We Jump, Jump*

**The task of the lesson:** Repeating all of the musical elements learned so far.

**The game:** Hans My Hedgehog is riding on his rooster into two kingdoms, to find his bride.

1. First, the teacher and the pupil look at the sheet music of the song and repeat all the musical elements learned so far one after another: meter, rhythm, key, tempo, dynamics, etc.
2. Preparation for the game: we learn the new song and play it slowly. This means that Hans My Hedgehog can play his bagpipe.

Lyrics:

<http://www.mamalisa.com/?t=es&p=3628&c=22>

3. The game. The pupil must play the song twice quickly (Hans My Hedgehog is riding in two kingdoms to find his compassionate bride). The first time, the pupil plays the song loud, *forte* (the bride is cold-hearted); and the second time, softly, *piano* (the bride is compassionate). If the task is done correctly, it means that the spell on Hans My Hedgehog is removed and he is blissfully happy. Otherwise, he has to continue to look after his pigs.

***We recommend***

Not proceeding with the next lessons before the first material is thoroughly mastered.



## Lesson 31. Musical imagery

Fairy tale *The Snow Queen* (Hans Christian Andersen)

German folk song *Early in the Morning, at Six*

**The task of the lesson:** 1. We stimulate the musicality, imagination and feelings of the pupil, laying the foundation for a musical picture of a piece to build in his mind. 2. Different interpretations of the same piece.

**The game:** Gerda rescues Kai from the realm of the Snow Queen.

1. Preparation for the game: we learn this song slowly.

Lyrics:

<http://www.mamalisa.com/?t=es&p=3728&c=38>

2. The game: the pupil in the role of Gerda sets out to look for Kai. First, she finds herself in the home of a good Fairy (the pupil plays the song as if he were in a sunny garden full of flowers). Then Gerda comes to a royal castle of the Prince and Princess and gets gifts from them for her next trip (the pupil plays the song happily and enthusiastically). After that she is caught by robbers (the pupil plays the song as if he is afraid). Finally, Gerda comes into the realm of the Snow Queen where she meets a callous Kai (the pupil plays the song completely numb). But Gerda's tears can melt the ice in his heart and they both return home happy (the song must be played as a triumphal march).

The other variant: first, Kai is kind-hearted (the pupil plays the song cheerfully, without rushing, *non-legato*). Then he is angry because of the shard of the magic mirror in his heart (the pupil plays the song “keenly”, *staccato* and *forte*). The rescued Kai is friendly again, maybe he is even a better boy than before (the pupil plays accordingly, “softer”).

**We recommend**

Choosing a game variant according to the gender of the child.

## Lesson 32. Create the musical imagery from the character of the music

**The task of the lesson:** We stimulate the musicality, imagination and feelings of the pupil.

**The game:** The teacher guesses the genre of a film from its soundtrack, played by the pupil.

1. Preparation for the game: the teacher plays fragments of music and explains their character: scary, happy, funny, mysterious and so on.
2. After that, the teacher plays wild fragments of music. The pupil has to look at the illustrations and match each fragment to the corresponding image.
3. The pupil learns the musical fragments in order to accompany the film appropriately. (We recall melodic patterns such as a “stream”, “around the tree”, etc.).
4. The game: the pupil accompanies any illustration as if they are playing the soundtrack to the film. The teacher has to guess the film genre, for example, horror, comedy, nature film (documentary film) or science fiction.
5. In another version of the game, we create our own movie. The pupil invents his own story to match the music of all the fragments.

### *We recommend*

Not overcharging any musical fragment with too many associations, so that the pupil can better discern the character of the music. Use words that describe a state of mind or mood such as solemn or joyful, restless, frightening or dramatic.

## Lesson 33. The dotted half note (in 4/4 time)

Fairy tale *Mother Hulda* (Brothers Grimm)

German song *A, a, a, Winter is Here*

**The task of the lesson:** To learn a new rhythmic unit.

**The game:** We go through the fairy tale; Mother Hulda gives gifts to the hardworking girl and punishes the lazy one.

1. Preparation for the game: the pupil learns two variants of the song. The first uses familiar rhythms but the second contains a dotted half note instead of a half note and a quarter rest. The teacher explains to the pupil the meaning of the point beside the half note, telling him: “This cock holds a hen.”

2. The pupil plays only the first grand staff – first 4 bars – in both song variants to compare them.

3. The game: Mother Hulda gives gifts to the hardworking girl (the child plays the second version of the new song where there is a dotted half note instead of a rest) and pours pitch over the lazy girl (the pupil plays the first song variant with the rest). You have to remember that the rest means, “The wind has taken something away”. Therefore, the other variant looks as if “The snow storm has piled more snow up”.

When the task is performed correctly, both girls get what they deserve. If not, Mother Hulda is angry and will punish both of us; the teacher as well as the pupil. The song should be played with the mood and feelings to reflect the appropriate musical imagery (portraits of both girls).

Lyrics:

<http://www.mamalisa.com/?t=es&p=240&c=38>

***We recommend***

Checking the fingering to ensure phrases are played smoothly.

Lesson 34. **The dotted half note (in 3/4 time)**  
**Repeating of themes of rhythmic patterns and functionality of the  
tones in the key**

English song *Old MacDonald*

**The task of the lesson:** 1. Revision in a playful way. 2. Learning a new song *Old MacDonald*.

**The game:** We are looking for animals that have disappeared from the farm.

1. First, the teacher plays given rhythmic examples in the same key in 4/4 and 3/4 time so that the pupil can distinguish the dotted half note in the waltz and in the march.

2. The teacher plays one of these rhythmic patterns in the same key. The pupil should point it out on the sheet music. Then they swap roles.

3. The pupil finds and marks in color our “father, mother and child” in all of the musical examples as we have done before. Then, he plays these musical fragments. Here, the previously learned melodic patterns – “stairs,” “jumps,” “stream” and “around the tree” – should be repeated and marked with the appropriate pictures in the given musical examples; for example, the pupil should draw some lines for a stream next to musical example number three or a tree next to the musical example number seven. You can also draw different self-created, easily recognisable objects, but not animals.

4. The game. The teacher asks the pupil: “Where has the cow gone?” and plays one of the musical examples at the same time. The child should recognise it in the sheet music and answer, looking at the self-drawn picture of a tree: “She has gone to the forest”; or – “she has gone to the river to drink” by the picture of a stream, etc. The teacher has five questions as there are five animals: the cow, the pig, the duck, the dog and the sheep. The answers can also be funny, for example, “the cow is under the bed” that makes the game entertaining.

After that, you should swap roles, so that the pupil can play the musical examples.

5. We learn the song *Old MacDonald*. The middle part of it can be played by the teacher.

Lyrics:

<http://www.mamalisa.com/?t=es&p=120&c=23>

## Lesson 35. Bass clef

Fairy tale *The Moon* (Brothers Grimm)

Russian folk song *In a Garden*

**The task of the lesson:** 1. Introducing the bass clef. 2. Learning some notes of the bass clef via the song *In a Garden*.

**The game:** We tidy up in the underworld, as St. Peter does in the fairy tale.

1. The teacher and the pupil recall the moon, which illuminates the underworld after the death of its masters. We look at the illustration of the moon (the bass clef), at its crescent shape with two dots; the dots are because it was crushed into these pieces. Then the teacher explains that everything is different in the underworld. The notes previously represented by “birds” in the treble clef turn into “fish”, and *vice versa*. You should compare illustrations of both clefs and point them out on some sheet music.

2. We play “stairs” – the scale – “on the earth” (i.e. the treble clef) up and down and name the notes aloud. Then we play the same “stairs” down into the “underworld”. The teacher shows sheet music with notes in the bass clef and explains how these “birds” transform into “fish”, and *vice versa*. He should begin with the note C on the ledger line between two staves.

3. We learn the new song with separate hands. The teacher draws the pupil’s attention to the melody of the left hand: it is very similar to the melody of the right hand, as if the left hand is following the right one. Whilst playing, the pupil says the names of the notes in bass clef aloud in order to memorize them.

4. The game. The teacher tells the child: “The moon is in the underworld now, you should bring it back”. The child has to play the melody in the bass clef. If this is done correctly, the teacher says: “St. Peter has put the moon back in the sky so now it will give light for all the people”. Then the pupil plays the melody with the right hand. If the task is not performed well, another saint should be sent there to repeat this task and to continue until the task is done. Finally, the pupil should play the whole song from the sheet music.

## Lesson 36. **Imitation**

Fairy tale *Snow White and the Seven Dwarfs* (Brothers Grimm)

Song *Magic Mirror in my Hand* (Laura Nik)

**The task of the lesson:** 1. Revision of the notes of the bass clef. 2. Awareness of the imitation.

**The game:** The wicked Queen questions her magic mirror.

1. The pupil plays the song and repeats notes in the bass clef. The teacher draws the pupil's attention to the melody of the left hand, which is very similar to the melody of the right; this is the voice of the magic mirror, which replies to the queen. The mirror seems to imitate the voice of its mistress. We recommend using the term imitation later on.

2. The game. The Queen asks her mirror: "Magic mirror in my hand, who is the fairest in the land?" (The pupil plays the melody of the right hand). The mirror replies: "My Queen, you are the fairest in the land". (The pupil plays the imitation in the left hand). The point of the game: the teacher plays the Queen's question, but modifies the melody little by little (for example, rhythmically). The pupil has to repeat the melody by ear, playing it in the bass clef. If he does not succeed, it means the mirror has given another answer, namely: "My Queen, you are the fairest here so true. But Snow White is a thousand times more beautiful than you". Therefore, Snow White will be banished from the house!

You can also swap roles.

3. At the end of the lesson, the pupil has to play the song again, either from the sheet music or with his own small modifications.

***We recommend***

Not forgetting to play emotionally.

Lesson 37. **Notes in the bass clef (continued)**  
**The minor tonality**  
**A minor**

Fairy tale *Golden Key or the Adventures of Buratino*  
(Aleksey Nikolayevich Tolstoy)

Breton Lullaby *Toutouig (Sleep, my little child)*

**Tasks of the lesson:** 1. To learn notes in bass clef to F of the third octave. 2. To distinguish major and minor tonalities. Key of A minor. 3. The song of Pierrot.

**The game:** Pierrot finds his missing Malvina.

1. The pupil learns the lullaby (the song of Pierrot). He learns some new notes in the bass clef with his left hand.
2. The teacher explains that this song is sad, unlike previous songs. It is like this because in this family the “child” is a girl, not a boy. Therefore, such a family is not called major (the bigger one), but minor (the smaller one), or *moll* from the Latin *moles* – soft, tender. To show the difference between major and minor the teacher plays the pupil different melodies to bring out the characters of both tonalities.
3. Then we are looking for “father, mother and child – a girl” in our song. The teacher explains that the song must end with the “father” because he is the most stable of all the scale degrees. Therefore, the pupil must first find the father, A, and from there the mother, E, and the child C. As usual, we mark them in their corresponding colours. Because the family is always named after its father, this family is called A minor.
4. The game: Pierrot sings his sad song (the pupil plays the lullaby with both hands). Malvina hears it and runs to her Pierrot so they can find each other. Because no end is indicated here, the pupil plays the song until it sounds good (until Malvina returns to Pierrot).

Lyrics:

<http://www.mamalisa.com/?t=es&p=67&c=9>

***We recommend***

Not forgetting to play emotionally.

Lesson 38. **The dotted quarter note (in 3/4 time)**  
**Eighth note**

Fairy tale *The Swineherd* (Hans Christian Andersen)

Austrian folk song *Oh, my Dear Augustine*

**The task of the lesson:** 1. Revision of rhythm with a dotted half note (Lesson 33). 2. Learning a new but similar rhythmic unit, the dotted quarter note. 3. Eighth note. 4. The song *Oh, my dear Augustine*.

**The game:** We illustrate the fairy tale: the Prince sells his magic things which can play the song *Oh, my dear Augustine* to the Princess for kisses.

1. The pupil plays the song *A, a, a, winter is here*. The teacher explains that the new rhythmic unit, the dotted quarter note, is similar to the dotted half note, but here “a hen holds one chick”. Therefore, we write it differently: it has a “tail” (flag) to its right, either above or below its stem. The teacher shows this on the sheet music.

2. Preparation for the game: the pupil learns the new song *Oh, my dear Augustine*, keeping in mind all of the familiar elements.

3. The game. The teacher says: “The Prince sells his magic pot for 10 kisses” (the pupil plays only the first half of the song). “But he sells his musical rattle for 100 kisses!” The pupil has to play the whole song correctly. When he has mastered the task, this means, “the Prince has taught the haughty Princess a good lesson”: she will reminisce and sing her song “Oh, my dear Augustine, everything is gone.”

Lyrics:

<http://www.mamalisa.com/?t=es&p=3315&c=180>

***We recommend***

Playing the song lively (*Allegretto*).



## Lesson 39. Alteration

### Sharps and flats

Fairy tale *Cinderella* (Charles Perrault, Brothers Grimm)

Japanese song *Tanabata*

**The task of the lesson:** 1. Raising and lowering of tones. Accidentals – sharps and flats. 2. We play the Japanese song *Tanabata*.

**The game:** We help Cinderella get to the ball: doves are picking out lentils from the ashes, and the mice have become horses, which we harness to the carriage.

1. The teacher shows the pupil the sharp sign. It looks like a cage where the doves from the fairy tale can sit. The doves always fly upward, so every note with this sign should be played a key higher. After that, the teacher shows the rising of each tone of the diatonic C major scale on the keyboard and says the new name of the note as a magic word: C–C-sharp, D–D-sharp, etc. It is important to raise all the notes including E–E-sharp, so that the pupil can recognise the system.

2. The pupil repeats and names the notes.

3. The teacher shows the flat sign to the child. It looks like a bag of barley in the basement, where the mice live. The mice always run down to the basement, therefore every note with this sign should be played a key below. After that, the teacher shows the lowering of each tone of the diatonic C major scale on the keyboard and says the new name of the note as a magic word: C–C-flat, D–D-flat, etc.

4. The pupil repeats it on its own.

5. The game. The teacher says: “Cinderella wants to go to the castle. We have to call doves to help us “pick out lentils from the ashes”. The pupil plays the fragments in the song *Tanabata* with sharps. Then the teacher says: “We have to call the mice now; we need horses for the carriage”. The pupil plays all the fragments in the song with flats. (It is necessary to tell the pupil, that these accidentals apply only for one bar, “during one night”. In addition, sounds that run upwards, have mostly sharps as accidentals and *vice versa*). Finally, the pupil has to play the whole song *Tanabata* – the song of the good fairy. If the song is played incorrectly, this means that Cinderella does not go to the ball.

## Lesson 40. **Diatonic and chromatic**

### *The Twelve Dancing Princesses* (Brothers Grimm)

**The task of the lesson:** 1. Differentiation of diatonic and chromatic tones. 2. Playing with chromatic tones.

**The game:** We remove the spell from the Princes as in the fairy tale *The twelve dancing princesses*.

1. The teacher reminds the pupil about our “family” consisting of seven sounds (diatonic). So far, we are familiar with the family C major, from “father C”. The pupil plays all sounds of this family in a row and shows “main family members”: “father, mother and son”. We recall also the family with the “daughter” – A minor.
2. After that, the teacher explains that all other – raising and lowering – sounds are “strangers”. They come to visit and then go back, meaning they appear only for a short time. We count seven white and five black keys, a total of the twelve tones in the framework of an octave on the keyboard.
3. The teacher names or plays any chromatic tones in C major. The pupil has to say, whether they are “members of the family” or “strangers”. Then they swap roles.
4. Preparation for the game: the pupil has to determine which tones are diatonic and which are chromatic (strangers) in the given musical examples. To achieve this, the pupil has first to determine the key (the “family”).
5. The game. The Soldier from the fairy tale watches for three nights, twelve Princesses dancing with their Princes. If the pupil correctly plays three examples provided by the teacher, he has not only guessed the secret of the worn through dancing shoes but has also removed the spell from the Princes.

### ***We recommend***

Repeating one of the familiar songs.

## Lesson 41. **F major**

Fairy tale *Puss in Boots* (Brothers Grimm)

French song *On the Bridge of Avignon*

**The task of the lesson:** 1. F major. The perception of B-flat as a diatonic tone. 2. The song *Sur le pont d'Avignon* (*On the bridge of Avignon*).

**The game:** We go through the fairy tale. The King asks the country folk to whom the land belongs.

1. The teacher reminds the pupil about “family members” (diatonic tones) and “strangers” (chromatic tones) in the key and about accidentals. He explains that not all altered tones (mostly black keys) are the “strangers”; it happens that some of them are also members of the family. For example: the teacher names the key F major and plays all of the sounds which belong to this “family”. It turns out that in F major there is an “uncle” named B-flat. Since this “uncle” is a member of the family, we write the B-flat symbol next to the both clefs: next to the treble clef (our magic tree with its long branches) and next to the bass clef (our moon), so that we will not forget this “uncle”. The note B has become a “stranger”.

2. The pupil plays all notes of F major, naming them loud.

3. Preparation for the game: the pupil learns the new song with separate hands.

4. The game. The King from the fairy tale (the teacher) asks the country folk: “Whose hay is it?”, “Whose rye is it?” and “Whose forest is it?” Each time, the country folk dance and answer (the pupil plays the song): “To our Master, Marquis of Carabas”. The song should be played three times in succession without any mistakes. If a mistake is made this means the country folk have answered incorrectly, so Puss in Boots must find a new path for the king’s coach – the pupil should go back and start playing and counting from the very beginning.

Lyrics:

<http://www.mamalisa.com/?t=es&p=155&c=22>

***We recommend***

Repetition of all of the familiar elements.

## Lesson 42. **The upbeat**

Fairy tale *Rumpelstiltskin* (Brothers Grimm)

German song *A Be-Ba-Boogeyman Dances*

**The task of the lesson:** 1. Perception of the upbeat. 2. The song *A Be-Ba-Boogeyman dances*.

**The game:** Rumpelstiltskin hops about his fire and sings: “Tomorrow, tomorrow, tomorrow, I'll go to the king's house, nobody knows my name, I'm Rumpelstiltskin”. We overhear him and thus save the Queen and her child.

1. First, the teacher explains that the upbeat (not fully occupied wagon) and the last bar (the last wagon) are a unit (as if Rumpelstiltskin was singing his song repeatedly in a circle). This means that you could begin to play at the last bar and then continue to play through the first bar, in order to properly play the upbeat. The pupil tries to play the song (its first half) in this way.

2. Then the teacher draws the pupil's attention to the fact that the first bar lacks those three-quarters from the last bar, which are needed as the meter indicates them. Therefore, we must, “play these quarters silently in our mind” and start later. The pupil plays the song again in this way. Later, you can explain that all the long phrases in this song are built in such a way – as though with an upbeat. The pupil circles all the “upbeats” notes.

3. Preparation for the game: the pupil plays the song first with each hand separately and then both together. Pay attention to the shape of the song in order to make it easier to memorize, then the song does not appear to be as long.

4. The game: the Queen (the teacher) calls different male names, trying to guess the name of the imp-like creature. Rumpelstiltskin (the pupil) laughs and says “no”. Then he dances by the bonfire at night and sings his song (the pupil plays the new song). This goes on for two days and two nights (the pupil plays the song two times). On the third day, the Queen (the teacher) knows his name.

Lyrics:

<http://www.mamalisa.com/?t=es&p=3736&c=38>

***We recommend***

Playing the game and guessing the names to make the repetition of the song amusing.

Lesson 43. **G major**  
**Eighth rest**  
**Notes in the bass clef (continued)**

French song *My Donkey*

**The task of the lesson:** 1. G major. The perception of the sound F-sharp as one of the diatonic tones. 2. Eighth rest. 3. Upbeat on an eighth note. 4. Notes D and C in bass clef. 5. The song *My donkey*.

**The game:** We are celebrating Donkey's birthday.

1. We find out that in the G major "family" there is a "cousin" named F-sharp. He belongs to the family, therefore we write the F-sharp symbol next to the clefs, as we have already done with the B-flat symbol in F major. (The note F now becomes a "stranger").
2. The pupil plays G major, naming all the notes aloud.
3. After that, the teacher explains that in the new song the upbeat is an eighth note (a "chick"). Then he shows an eighth rest. What does it look like? Come up with your own idea!
4. Preparation for the game: the pupil learns the new song with his right hand. The teacher plays the left hand.

Lyrics:

<http://www.mamalisa.com/?t=es&p=3012&c=22>

5. After that, the pupil learns the notes of the left hand and sees that there are some new notes, D and C of the third octave in the bass clef. D is the "mother" of the G major, located an octave lower. The note C lies even lower than D. The pupil repeats all the notes from the C 4th octave down to the C 3rd in the bass clef.
6. The game: the Donkey's friends congratulate him on his birthday and give him different presents. Every present comes with each verse of the song: a cap, a pair of purple shoes, some earrings, glasses and a cup of chocolate. The pupil plays the song with both hands. You can use a story about Winnie-the-Pooh, in which case, the friend will be the donkey Eeyore.

***We recommend***

Dividing the lesson into two lessons if difficulties arise.

## Lesson 44. Consolidation of the bass clef

Fairy tale *Sleeping Beauty* (Brothers Grimm)

Italian *Lullaby*

**The task of the lesson:** 1. Repetition of notes in the bass clef. 2. Playing *Lullaby* with autonomous hands.

**The game:** The Good Fairy puts the whole kingdom into a hundred year sleep.

1. Preparing for the game: The pupil plays *Lullaby* using the right hand.
2. Then he plays with his left hand, repeating the notes in the bass clef at the same time. The teacher plays the right hand.
3. The pupil plays each phrase (two bars) with both hands, repeating it three times.
4. The game reflects the fairy tale: after Sleeping Beauty has pricked her finger on the spindle, she falls asleep. The whole kingdom sleeps with her. The Good Fairy sings her a lullaby (the pupil plays the song); first, she sings for the King and the Queen (the pupil plays the first part of the song); then for the whole court (the pupil plays the second part of the song); and finally for the animals (the pupil plays the third part of the song). Only when everyone falls asleep properly (the pupil plays the song well), the whole kingdom will wake up in 100 years and continue living happily and having fun!

## Lesson 45. **Chromatic tones**

### **The natural**

Fairy tale *Golden Key or the Adventures of Buratino*  
(Aleksey Nikolayevich Tolstoy)

English song *Head, Shoulders, Knees and Toes*

**The task of the lesson:** 1. Repetition of diatonic and chromatic tones. 2. The natural. 3. Playing a new song.

**The game:** Malvina teaches the unruly Buratino, who is fooling around.

1. The teacher shows the natural symbol, which looks like a “passport”. He explains that the natural forbids complicated names, such as C-sharp or B-flat. Instead, it commands each note, which goes after it to have a simple name, like C or D, and to “writes its new name in the passport”. This is valid only for a short period of time, for one “wagon” (one bar). Thereafter this note has the name it had before.

2. We are repeating diatonic and chromatic tones in a key (C major). Then, we look for the chromatic tone (our “stranger”) in the new song and circle it (previously we have defined the key F major).

3. The game. Malvina teaches unruly Buratino. She says to him: “Please, play this song”. Buratino, however, fools around and plays only the notes with his right hand (but rhythmically). Then Malvina asks him again, and Buratino again fools around (the pupil plays only the notes with his left hand). But Malvina is a strict teacher and does not let him go until he has played the whole song with both hands. If he plays badly, she sends him to “wash his hands”.

Lyrics:

<http://www.mamalisa.com/?t=es&p=680&c=23>

***We recommend***

Coming up with penalties for disobedience to make the game more exciting.

## Lesson 46. Sixteenth note Syncopation

English children's song *London Bridge*

**The task of the lesson:** 1. The sixteenth note. 2. Perception of a new rhythmic unit: syncopation. 3. Playing a new song *London Bridge*.

**The game:** We build a bridge.

1. The teacher explains the sixteenth note. It is even smaller than the chicken, so you should come up with a symbol for it in our "bird kingdom," for example, the hummingbird.
2. The teacher shows the pupil the syncopation in the sheet music. He explains it as having "swapped places" with notes in our familiar rhythmic pattern – a dotted quarter and an eighth. With the teacher's help, the pupil plays both rhythmic patterns: the dotted quarter with an eighth note and *vice versa* (played backwards) to compare rhythms and develop a sense of syncopation. You can compare the syncopation to a sailor stomping.
3. The pupil plays musical examples with syncopation.
4. Preparation for the game: we learn the new song.
5. The game: we build a new bridge to replace a broken down one. First, we build it out of wood and clay (the pupil plays the song), but the bridge is washed away. Then we built it out of silver and gold (the pupil plays the song a second time), but silver and gold are stolen by thieves. At last, the bridge is built in strong stone (the pupil plays the song third time) and it remains solid now.

Lyrics:

<http://www.mamalisa.com/?t=es&p=801&c=116>

***We recommend***

Not comparing syncopation to tied notes (ligature) since it impedes the development of a sense of the originality of this rhythmic pattern.



## Lesson 47. 6/8 time

### The triplet

Canadian children's song *Row, Row, Row Your Boat*

**The task of the lesson:** 1. We learn a new meter, 6/8 time. 2. We play a new song as a barcarolle. 3. The perception of the triplet. 4. We play the new song as a march.

**The game:** The escape from an alligator.

1. The teacher explains that the meter 6/8 is similar to 3/4 (like a “double” 3/8); in the same way as the meter 2/4 is only a “half” of 4/4. If the meter 4/4 (“soldiers”) is like a march, then the meter 6/8, like the 3/4, is like a waltz (“girls”). It is important to remember the movements and perception of meter, which we have already studied in lesson two.

2. The pupil plays the song *Row, Row, Row Your Boat* in 6/8 time, like a barcarolle, i.e. “like dancing girls”.

3. Then the teacher explains how we could play the song differently, namely sharper and more angular, as if boys were marching. In this case, three notes instead of the usual two come in the second half of the song. These three notes (“chicks”) are triplets, they must never be separated, and therefore they must run together. The teacher should play the triplet separately to let the pupil experience the difference between 6/8 and 2/4 time (or 6/8 and 4/4).

4. The pupil plays the new song in 2/4 time, like a slow march.

5. The game. We illustrate the song, - we row our boat. At first, the girl is rowing (the pupil plays the song in 6/8 time). If the pupil plays without mistakes it means that the alligator has not caught up with the boat. The boy then rows (the pupil plays the song in 2/4 time). You can play the game several times and see how many times the alligator catches the girl and how many times it gets the boy. This creates a kind of competition. Which of the two has won?

Lyrics:

<http://www.mamalisa.com/?lang=English&t=es&p=362>

### *We recommend*

Not comparing the meter to the music genre and not talking about barcarolle (6/8) or polka (2/4). These genres belong to the history of music, and we only aim to teach musical theory.

## Lesson 48. **Mixing of different rhythmic patterns in 6/8 time**

German children's song *My Hat Has Three Corners*

**The task of the lesson:** 1. We learn various rhythmic patterns. 2. We play a new song.

**The game:** The pupil invents a story about pirates or robbers. The teacher creates a game out of it.

1. The pupil plays back and forth the example of a quarter and an eighth note, as already performed in the lesson about syncopation (46). First, you can knock or clap this musical example with your hands.

2. Preparation for the game: we practice the new song, as usual, with separate hands; in this case, we can begin with the left hand. The teacher can play the other hand.

3. The game. The pupil composes a story about pirates and illustrates it with the song *My hat has three corners*. The new rhythmic pattern can be compared to the crutch of a pirate ("the pirate limps, aided by his crutch"), etc.

Lyrics:

<http://www.mamalisa.com/?t=es&p=456&c=38>

### ***We recommend***

Restricting the story about the pirates to three questions, which should be answered by the pupil: "who is the main character of the story?"; "what is he doing?" or "who is he fighting with?" and "how does the story end?" The game is based on the condition "if - then". For example, if the new rhythmic pattern is played correctly by the pupil, then the pirate can not only walk well with his crutch, but also dance!

## Lesson 49. Intervals

Fairy tale *The Jumper* (Hans Christian Andersen)

### *The Flea Waltz*

**The task of the lesson:** 1. Intervals: the third, fifth, fourth and sixth. 2. We play *The flea waltz*.

**The game:** A Flea, a Grasshopper and a Jumping Goose (a children's toy) have a competition to see who can jump the highest.

1. The teacher explains an interval as the distance between two tones; these can be played separately or simultaneously (already familiar from lesson 28). We play the third and the fifth intervals as a small or a big skip, as well as together: "father with child" or "child with mother" (the third) and "father with mother" (the fifth).

2. The teacher shows the sixth on the keyboard and explains it as a pair of notes: "child with the father on top" (on top – one octave higher). In the same way, he explains the fourth: this is a pair of notes "mother with father on top".

3. To determine an interval, you have to add up all the notes, which fill the space between the first and the last note. The third you can simply call a "jump over three": we add up the notes C, D and E. Similarly, we determine all other intervals.

4. The teacher shows the pupil the sixth and the (augmented) fourth in *The flea waltz*. The augmented fourth remains a fourth nonetheless.

5. We repeat sharps and flats.

6. Preparation for the game. The pupil plays *The flea waltz* in the following way (the pupil does not need any sheet music, the teacher shows him everything on the keyboard): first, we break down the music into three elements – 1. "Tara", 2. "Boom" and 3. "Za-za". At the beginning, the pupil plays only element two, memorising that the melody goes down to the "mother" and then returns back to the "father". You should find the F-sharp major, so that all "family members" can be found. The teacher plays the right hand an octave higher (to not interfere with the child's playing) and sings "Tara-Bum-Za-za" to make the elements audible. Then the pupil plays element one and the teacher plays the other remaining elements. Finally, the pupil has to play element three (intervals). After that, you should combine all the elements together: one + two, one+ three and two + three until the whole song is played with both hands.

7. The game. The jumpers make a competition - the pupil plays *The flea waltz*. If the waltz is played with mistakes, it means that the animals are driven out of the kingdom, but if played correctly, the Jumping Goose has won.

### ***We recommend***

Using the association of interval as two "jumping together" notes but not to use the term interval.

## Lesson 50. **Intervals**

### **The technique of crossing hands**

Fairy tale *The Jumper* (Hans Christian Andersen)

#### *The Flea Waltz*

**The task of the lesson:** 1. Intervals: prime, third, fourth, fifth, sixth and octave. 2. We play *The flea waltz* (continued).

**The game:** The competition of jumpers.

1. We repeat familiar intervals by way of given examples. First, we determine an interval as learned in lesson 49. (For example, the fifth - a jump over five). Then we play them as a melodic distance between two notes (melodic intervals) and as “simultaneous jumping” (harmonic intervals).
2. The teacher explains a new interval – octave – (from one “father” to another “on top”) as a jump over eight. Only after the octave, the teacher explains the prime (two instruments play “the father” together). There is no jump here, so this interval you can call a “tread on the spot”.
3. Preparation for the game: we learn the continuation of *The flea waltz*, where the element “Boom” is carried in the treble clef. First, the pupil plays only this element and the teacher plays the right hand. Then we practice crossing hands checking that the left hand is going freely over the right hand.
4. We repeat the game from lesson 49 and play *The flea waltz* in its entirety.

#### ***We recommend***

Playing the wide intervals with both hands if the hand of the young pianist is too small.

## Lesson 51. Intervals Chords

Fairy tale *Town Musicians of Bremen* (Brothers Grimm)

French song *Do You Know How to Plant Cabbage?*

**The task of the lesson:** 1. Melodic intervals. 2. Harmonic intervals (accompaniment). 3. The chord. 4. We play the new song in two variants: with intervals and with chords in accompaniment.

**The game:** The Town Musicians of Bremen scare the Robbers and kick them out of their house.

1. The pupil analyses the melodic intervals of the new song with the teacher's help. Then he plays the right hand.
2. Now, the analysis of the harmonic intervals in the accompaniment follows. We play the song with both hands, variant one.
3. The teacher explains the difference between an interval and a chord: a chord has more than two notes, at least three (a triad). These are three sounds such as our main family members: father, mother and child. The pupil plays triads C major, G major and F major.
4. Preparation for the game: the teacher plays the melody of the song (right hand) and the pupil plays the accompaniment (left hand), variant 2.
5. The game. The animals climb onto each other's shoulders and sing together so their voices form a chord. The pupil should play the song with both hands, variant two. If he plays with mistakes, it means that the Town Musicians of Bremen have not frightened the Robbers and must sleep in the forest.

Lyrics:

<http://www.mamalisa.com/?t=es&p=162&c=22>

### ***We recommend***

Using the association “to stand on each other's shoulders” to help the child memorize a chord as a joint sound of different tones rather than using the term chord.

## Lesson 52. **Intervals: second and seventh** **Melody in the left hand**

Fairy tale *The Fisherman and His Wife* (Brothers Grimm)

Song *Flounder, Flounder, in the Sea!* (Laura Nik)

**The task of the lesson:** 1. The second and the seventh. 2. The pupil learns to play the melody with his left hand. 3. We play the new song.

**The game:** The Fisherman asks the Flounder, to fulfill his wife's wishes.

1. We repeat intervals arising from the functionality of tones in a key (between our "main family members"). The teacher plays the intervals, which the pupil already knows, and the pupil should say what their names are. For example, the sixth is a "jump over six" etc.

2. The teacher explains a new interval (a jump over seven) as one that does not reach the octave (from "father" to "father over"). The second seems to be not a jump, but it reminds us of the "pea" (dissonance) from lesson 29, so you could call this interval "rowdy".

3. The pupil analyses intervals in the musical examples.

4. Then he analyses the intervals in the melody of the song and plays with the left hand. Later, when the melody is played flawlessly, the teacher accompanies the pupil with the right hand.

5. After that, the pupil analyses intervals of the right hand, in accompaniment. (The diminished fifth remains also a jump over five, only with a sharp, since we are just learning to determine the distance between the two sounds). The teacher plays the melody of the song. The pupil accompanies with the right hand.

6. The game. The Fisherman asks the Flounder to fulfill the first of his wife's wishes – to give her a little cottage instead of their filthy shack (the pupil plays the melody of the song). Then he asks for his wife to become a queen (the pupil plays the right hand, and the teacher plays the melody). Finally, he asks... the pupil can invent here a wish for somebody. He plays the song with both hands. Each time he plays flawlessly, it means the particular wish has been fulfilled.

## Lesson 53. Notes in the fifth octave

Fairy tale *The Fir-Tree* (Hans Christian Andersen)

German Christmas Carol *O Christmas Tree*

**The task of the lesson:** 1. Notes D and E from the fifth octave. 2. We play the new song.

**The game:** The pupil and the teacher get Christmas gifts.

1. The teacher shows the pupil the new notes D and E in the fifth octave. They run sequentially. That is why we learn them as usual.

2. We play the new song *O Christmas tree*.

3. The game. Children are celebrating Christmas. They sing the song *O Christmas tree* and dance around the Christmas tree. The pupil plays the song. If he succeeds, he is allowed to choose a gift for himself from under the tree on the picture. The teacher chooses one for himself as well. The pupil plays the song until all the gifts in the picture have been distributed between the two of them.

Lyrics:

<http://www.mamalisa.com/?t=es&p=449&c=38>

Lesson 54. **D minor**  
**Notes in the fifth octave (continued)**  
**Clef change**

Fairy tale *Jorinda and Jorindel* (Brothers Grimm)

Jorinda's Song *Jug-jug, jug-jug, jug-jug* (Laura Nik)

**The task of the lesson:** 1. The new key: D minor. 2. Notes from fifth octave (continued). 3. Clef change. 4. We play the new song.

**The game:** We remove the magic spell from Jorinda.

1. The teacher explains the new key (family): D minor. The pupil plays all the notes of this key in a row and notices the “uncle,” B-flat. Then we find the main members of this family and by playing further we are guided by them. We find the “father” D and the “child” – a “girl” F, hence minor (as by the sad song of Pierrot in the lesson 37); so the key is called here D minor.

2. The pupil plays the right hand of the new song and notices the new notes F, G and A in the fifth octave. We also analyse the melodic intervals.

3. The pupil plays the left hand, paying attention to the clef change at the same time (“on earth and under the earth”).

4. Preparation for the game: the pupil learns the form and phrases of the song.

5. The game. The nightingale (Jorinda) sings Jorindel her farewell song (the pupil plays the new song). If the pupil succeeds, Jorindel has recognised his Jorinda, and the bird is transformed into a young woman again. If a few mistakes are made, Jorindel should find a blood-red flower (the pupil should play the song once again). If the pupil fails again (the teacher has postponed the task to the next lesson), this means that Jorindel still has to serve seven years as a shepherd.

Words from the fairy tale:

“My little bird, with the necklace red, sings sorrow, sorrow, sorrow,  
He sings that the dove must soon be dead, sings sorrow, sor – jug, jug, jug”.

***We recommend***

Drawing the pupil's attention to the last two bars where the singing of the bird is illustrated.



Lesson 55. **Timbre**  
**Different octaves**  
**Octavation. Octave sign**

Fairy tale *The Town Musicians of Bremen* (Brothers Grimm)

German song *I am a Musician*

**The task of the lesson:** 1. We play the new song in different octaves. 2. Understanding of tone colour (timbre). 3. Getting to know the sign for playing an octave higher or lower.

**The game:** The Town Musicians of Bremen earn their daily bread by singing in the street.

1. As usual, we learn a new song.
2. The teacher explains that the notes are repeated from one C to another, and shows the division of the keyboard in octaves (lesson 24). The same notes sound a little different in each octave, as if sung by different voices. (You can call the timbre simply “the voice”).
3. The game. Each animal – the Donkey, the Dog, the Cat and the Cock – sings the same song with its own voice. The Donkey has a very deep voice; the pupil plays the song in the second octave, in the bass clef, and learns the sign for playing one octave lower. This sign you can compare to a balloon, which pulls the notes either upward or downward. The Dog sings the song with a higher voice - the pupil plays the song in the third octave. The Cat sings with an even higher voice - the pupil plays the song in the fourth octave, and the Cock sings with the highest voice - the pupil plays in the fifth octave and learns the sign for playing one octave higher. When the pupil plays the song without mistakes in the corresponding octave, it means that this animal gets a few coins as a reward for its beautiful singing. If not, it has to go without dinner.

Lyrics:

<http://www.mamalisa.com/?t=es&p=1188&c=38>

***We recommend***

Changing the sequence of octaves in order to find the corresponding octave.

## Lesson 56. **Triads: Tonic and Dominant** **Half rest**

*The Emperor's New Clothes* (Hans Christian Andersen)

American song *Nobody Likes Me*

**The task of the lesson:** 1. Triad. 2. Triads of the first and the fifth scale degree. 3. Understanding of the function of a chord based on the function of the corresponding tone in the key.

**The game:** The Swindlers deceive the silly Emperor.

1. We repeat the chord (triad) as the simultaneous sounding of three main members of a “family”: “father’s, mother’s and child’s”. The pupil plays triads in C major and G major.

2. After that, the teacher explains that these main members are in the father's family (“father’s relatives”, all together they are called the tonic) and in the mother’s family (“mother’s relatives”, they are called the dominant). The mother’s relatives “come and go” because this chord is unstable and needs to be resolved into the tonic chord. (The relationship between the chords comes from the relationship between the degrees in a key). The pupil plays chords of tonic and dominant in F major and G major, paying attention to the key signature.

3. Preparation for the game. The pupil learns the new song. He sees a new sign for a rest; the half rest, which, unlike the similar whole rest, does not hang, but lies. Where-on the third staff line. The pupil invents an image for this rest himself. For example, as opposed to a hanging cloud there is a mist, which covers the ground (Do not forget that the whole rest may apply to the whole bar in any meter).

4. The game. The pupil has to play the new song three times. The first time means that the Swindlers deceive the old Minister, the second time they deceive the servants of the court, and the third time – the Emperor, but only if the pupil plays the song without mistakes. Otherwise, the Swindlers are unmasked and have to be punished.

Lyrics:

<http://www.mamalisa.com/?t=es&p=2387&c=23>

***We recommend***

Playing the song by ear in C major or G major (to transpose the song).

## Lesson 57. E minor

### The fermata

*The Wishing-Table, the Gold-Ass, and the Cudgel in the Sack*  
(Brothers Grimm)

Song *The Spell* (Laura Nik)

**The task of the lesson:** 1. E minor. 2. Dominant chord in the harmonic minor. 3. The fermata.

**The game:** We punish the thieving innkeeper and recover the wonderful things he stole: the Wishing-Table and the Gold-Ass.

1. The pupil learns the new key E minor (the “family” with a “girl” as a child and with a sharp in the key signature).
2. We play the melody of the new song.
3. The pupil learns chords to accompany the song. Here he sees a major dominant chord (with a “strange” note “D-sharp”). The teacher explains it as the “mother’s relatives,” where the child is almost always a “boy” (a major dominant chord in the harmonic minor).
4. The teacher explains the fermata sign as a stop between two spells. For example, “out of the sack, cudgel!” (The first phrase should be played followed by a stop); “into the sack, cudgel!” (The second phrase is played followed by a stop), etc. (Later you can call the fermata a “spell”).
5. The teacher says the spell “bricklebrit” and the pupil plays the first phrase with a fermata, which means that the pupil should stop playing and hold the chord, until the teacher says the spell again. Then the pupil plays the second phrase with a fermata (“spell”) and so on and so forth.
6. The game. The pupil plays the song three times. The first time we use the spell with the cudgel, which gives us back the wonderful things; the second time – the spell “bricklebrit,” so that the Gold-Ass gives us lots of money; and the third time the spell, “little table, spread yourself”, so that the Wishing-Table feeds all of the guests.

## Lesson 58. Tonic, Dominant, Subdominant chords and their harmonic functions

### “D” in the fourth octave of the bass clef

*The Ugly Duckling* (Hans Christian Andersen)

Children’s song *There’s a Hole in My Bucket*

**The task of the lesson:** 1. We repeat the intervals. 2. A subdominant chord. 3. The song accompaniment with three chords: T, S, D. 4. The song *There’s a hole in my bucket*.

**The game:** The Ugly Duckling grows up and suddenly becomes a beautiful swan.

1. We repeat the intervals and familiar chords.
2. We learn the subdominant chord as a chord located under the dominant chord (under “mother’s relatives”). The teacher explains that the “task” of this chord in the “family” (key) is to be a “bridge” between “father’s” and “mother’s” “relatives”, i.e., the course of events in the piece of music is as following: “from father's family” across the “bridge” to “mother’s relatives” and back.
3. The teacher plays any melodies the pupil knows whilst the pupil accompanies him, playing the corresponding chords by ear: T-S-D-T.
4. We learn the new song (the pupil sees a new note D of the fourth octave in the left hand).
5. The game. We play the song three times. The first two times the pupil may make mistakes (the Duckling is still small and ugly). The third time, however, when the song is played correctly, the Ugly Duckling becomes a beautiful swan. If not, he must continue living with the Cat and the Hen in the hut.

Lyrics:

<http://www.mamalisa.com/?t=es&p=2384&c=23>

### *We recommend*

Playing the chords as simple triads, without worrying about rules in voice leading. The sooner the pupil feels the chord “subtext” in the melody, the easier it will be for him to understand more complex structures in music. This means he won’t play one note after the other, reading letter by letter, but instead he’ll interpret the music in whole sentences.

## Lesson 59. Major and minor triads “E” in the fourth octave of the bass clef

*The Shepherdess and the Chimney Sweep*  
(Hans Christian Andersen)

German song *My Clothes Are All Green, Green, Green*

**The task of the lesson:** 1. We repeat the chords. 2. We play all the major and minor triads from all possible degrees of major and minor scales. 3. Minor triads of second and sixth degrees in major. 4. The new song (E note in the fourth octave of the bass clef).

**The game:** The shepherdess and the chimney sweep run away from home and then return.

1. We recall T-S-D triads. The pupil plays them in all the major and minor keys he knows.
2. The teacher explains the possibility of forming triads from all scale degrees in major and minor keys, but that not all of them are the, “right relatives of these aunts and uncles” (not all of them are major or minor triads). We play by ear to test all the “right relatives” (triads) in C major and A minor.
3. The teacher directs the pupil’s attention to the minor triads in the major key. We memorize the triads of the second and sixth degrees.
4. We learn the new song with separate hands (the pupil sees a new note E of the fourth octave in the left hand).
5. The game. The Shepherdess and the Chimney Sweep are happy to be at home (the teacher plays the melody, whilst the pupil plays all the tonic triads with the left hand). Then, they get into the box with the playing cards (the teacher repeats the melody whilst the pupil plays only dominant triads with his left hand). Next, they go up through the fireplace (the pupil accompanies the melody with subdominant and dominant triads). On the roof, they are sad (the pupil accompanies the melody with chords of second and sixth degrees only). In the end, the Shepherdess and the Chimney Sweep go back home (the pupil accompanies the melody with all chords in the left hand). To allow them to stay together forever, the pupil has to play the song with both hands.

Lyrics:

<http://www.mamalisa.com/?t=es&p=2610&c=38>

## Lesson 60. Polyphony Imitation and canon

French song *Frère Jacques* (*Brother John*)

**The task of the lesson:** 1. Polyphony – the linear mindset in the music. 2. Polyphonic forms: imitation, canon. 3. The new song.

**The game:** We awaken Brother John with bells.

1. The teacher explains that they can play the same melody together as if they were playing different instruments, for example, two flutes or two violins. They play the song *Brother John* imitating each other one octave higher alternately (we recall the imitation from the lesson 36). First, the teacher imitates the pupil and then the pupil imitates the teacher.

2. The teacher explains that he can imitate the melody when he starts playing a little later, for example, after the first two phrases. They both play together in this way. However, the melody of the imitating voice remains unfinished, so the first voice, which has begun to play, should “prolong” the music, i.e. start again. Now the first, the leading voice, cannot be played to the end; thus the second, the following voice, should “prolong” the music. This repetition of the melody in the other voice and the “prolongation” of the music (canon) we call “the bells”. The teacher and the pupil play the canon (starting the second voice after the second and third long phrase and swapping the roles of the leading and following voice).

3. The teacher invites the pupil to play the canon alone with both hands (of course, first the pupil has to learn to play the melody with his left hand). The question follows: “How is it possible that the music sounds good no matter what, without any “peas” (dissonance)?” The answer is: “Let's see, what is the common family of all of these phrases (the unifying chord)?” The pupil should determine independently not only the key of G major but also the melodic “circling” around the tonic chord.

4. The game. The teacher, and later also the pupil, composes a melodic motif based upon the chord of G major, similar to “bells,” which he plays in addition to the canon which is played by the pupil. If the canon succeeds it means we have awakened the Brother John and he gets to school on time.

**We recommend** also singing the song.

Lyrics:

<http://www.mamalisa.com/?t=es&p=180&c=22>

© *L'Arrangement* [www.larrangement.ch](http://www.larrangement.ch)