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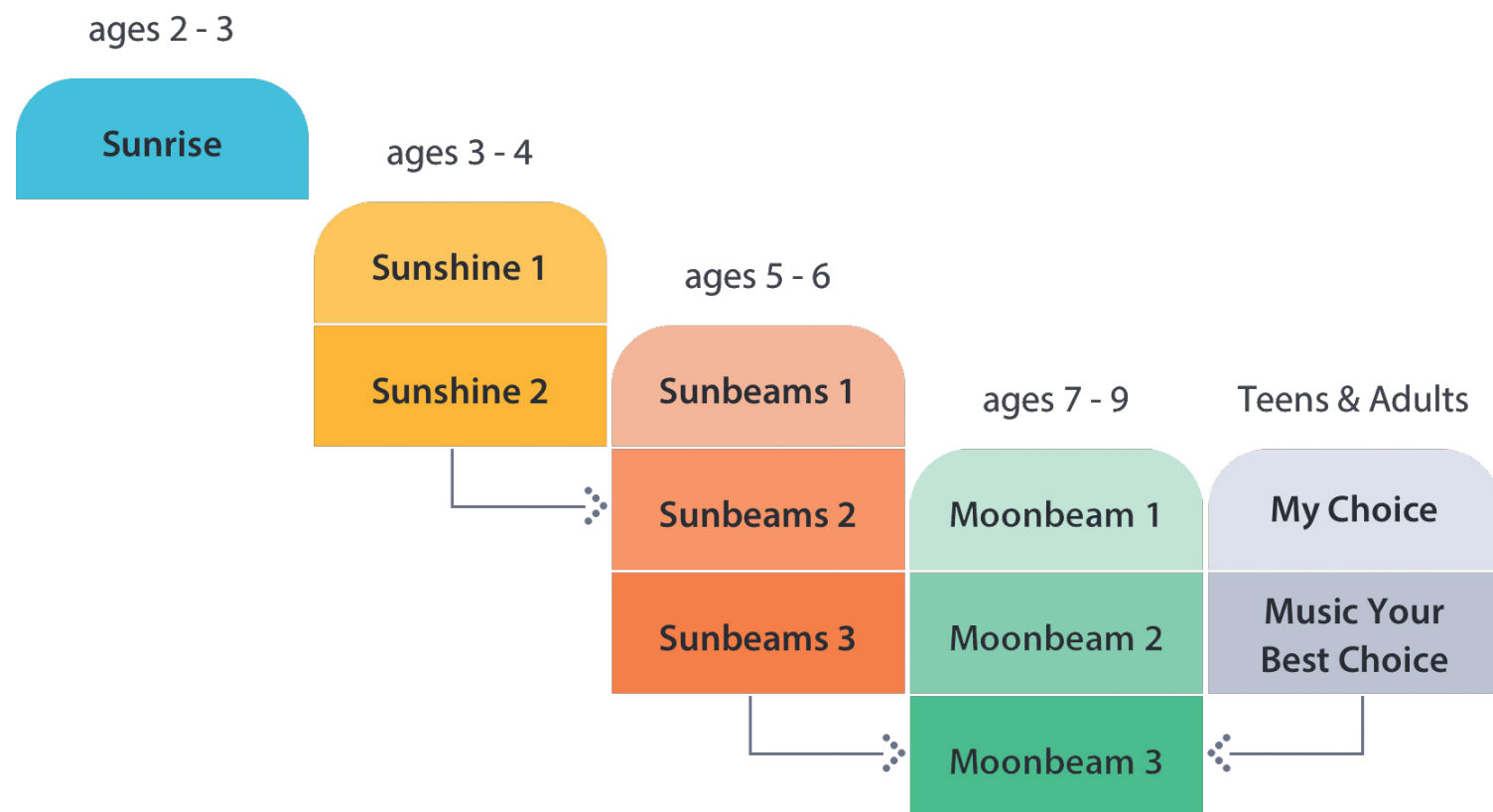
music for young children

Course Sampler

MYC's curriculum was created to build and sustain a wide and firm foundation in music education, appreciation and performance for young children. MYC encourages children to be more creative, inventive, imaginative and expressive through our interactive method that engages both children and parents.



Our Curriculum



Our students learn how to play the piano and read music and are also taught the other important elements (i.e. Sight-reading, composition and ensemble playing) that help create a solid, educated and well-balanced musician. Our curriculum and program materials are specially designed and produced for the child's age and development, no matter what their learning style is. By Moonbeams 3, children are using conservatory repertoire to prepare for their level 1 practical exam, as well as an entry to intermediate level theory exam.



MISSION STATEMENT

We provide the best quality music education to young children by blending the pleasure and the joy of music making with sound instruction.

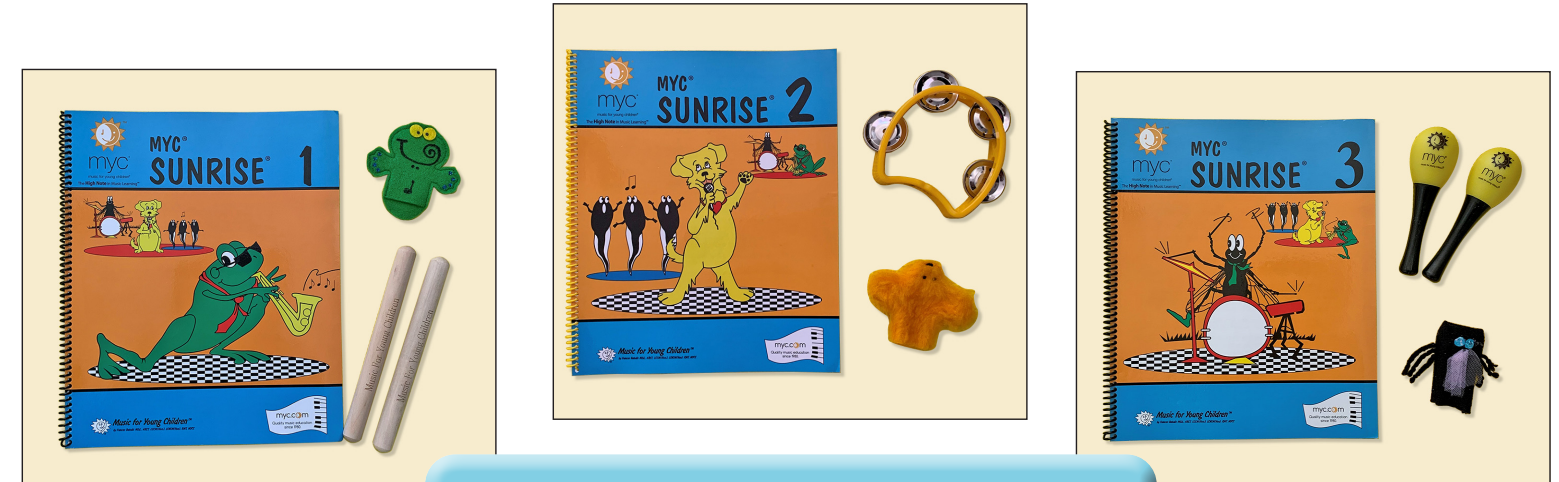


Goals for Sunrise®

- Provide a positive fun introduction to music for the young child.
- Hold rhythm instruments correctly.
- Strike rhythm instruments correctly.
- Keep a steady beat on rhythm instruments.
- Begin and end a selection together.
- Hear their inner beat.
- Copy simple rhythm patterns by imitation.
- Recognize changes in tempo.
- Sing as part of a group.
- Echo answers to musical questions by imitation.
- Acquire a repertoire of songs.
- Hear their inner voice.
- Recognize some of the basic music terms.
- Recognize dynamics.
- Differentiate between high and low.
- Enjoy listening to and moving to music with a variety of tonality, meter and style.
- Enjoy the rhythm of chants.
- Enjoy “floating” and “moving” scarves to a variety of music.
- Begin to recognize patterns aurally and visually.

Sunrise

Sunrise: A Sampling



Materials are creative and fun for Sunrise children. Each student receives a finger puppet, music download, instrument and book.

4 LESSON 1
 Buddy and Mellow would like us to review our patterns. Which pattern do you hear?
 Take Mellow for a walk through the patterns park.

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28

It's Gotta Be Blue

(for Anna) A. Rau

Jazzy D A A. Rau

It's got - ta be blue... that's the col - or for me... It's
 got - ta be blue... that's the way it's got - ta be. It's got - ta be blue... though my
 mind may change. It's got - ta be blue... for to - day!

verse 2 It's gotta be red,
 verse 3 It's gotta be green,

home

SS (Sunrise) 1. Substitute favorite color or point to items of clothing and say that color.

ii (Infant Insights) 2. Enjoy the jazzy feel of this piece while holding infant.

ee (Extra Enrichment) 3. Make a rainbow mobile by drawing a rainbow and hanging the different color raindrops from it.

The book has two sections – one section is an activity section, the other has all the songs plus extension activities for ii (infant insights) and ee (extra enrichment). The download tracks have live instrumentation and in this section of the book it notates what instruments are played! Great materials for visual, auditory and tactile learning.

The teacher puppets are so playful!



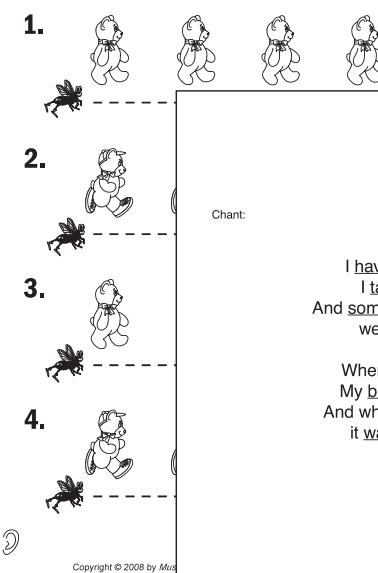
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The teacher's manual is brimming with resources for the Sunrise teacher. Singing, rhythm, movement – all so essential in the development of a child.

LESSON 2

Buddy is going to try to trick us today. He will clap one of the teddy music stories for us.



My Blankie

Chant: F. Balodis
N. Rogerson

I have a favorite blankie,
I take it everywhere.
And sometimes when I'm sleepy,
we curl up in a chair.

When I am feeling lonely,
My blankie hugs me tight.
And when I'm outside playing,
it waits for me 'til night.

1. Use your Sunrise Friend (or own blankie) - cuddle up and say this chant with the CD.

2. Sit infant in lap. Chant the verse rhythmically, bouncing infant.

3. Think of a favorite "buddy" for child and substitute "blankie" in chant with this new word.

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The teddy bears give the musical beat a sense of playfulness through their walking, running and other activities.

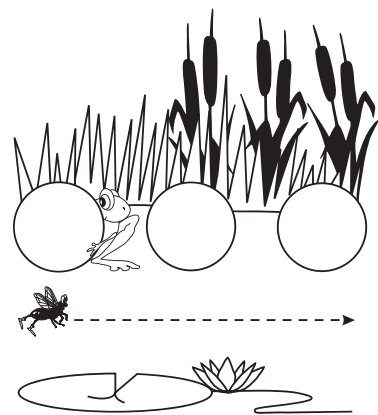
Students are encouraged to use props, such as a blankets, for creative play in class.

Sunrise

The children will learn about dynamics and tempo through simple activities.

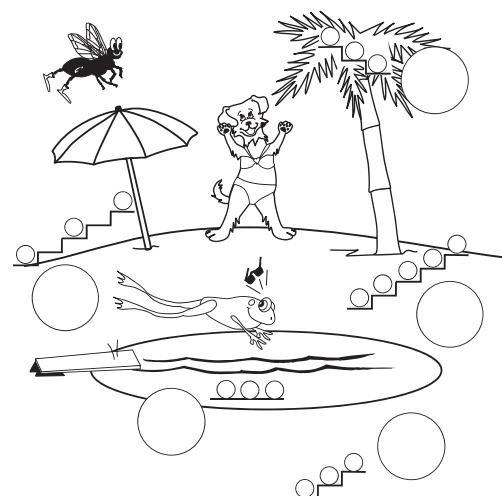
10 LESSON 3

Buddy's band is learning a new pattern today. It is called standing still.



14 LESSON 3

Buddy has hidden the patterns in this picture. Can you find them?



Listening patterns have a creative presentation with Buzz showing the direction to read. This is excellent for young children who are beginning to read.

18 LESSON 5

Here are some forte and piano pictures. Use your Buddy puppet to find piano.



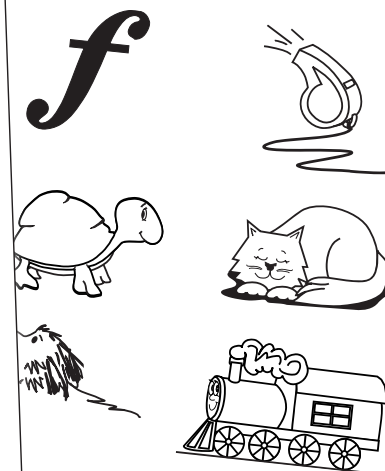
LESSON 4

Mellow needs your help today. She is looking at the pictures and is wondering what goes fast and what goes slow. Some things go not too fast or not too slow. Mellow says this is a medium tempo.



LESSON 5

Buddy loves loud sounds. The music word for loud is forte. We use the letter *f* to tell us the music is forte.



Goals for Sunshine[®] 1

There are crafts right in the activity section of the child's book. No extra work is required – all the materials are there. The symbols on the page indicate what is required – a crayon, a helping hand, scissors and glue.

LESSON 2 7

Walk Teddy is now a puppet. Use your puppet for many fun music activities.

LESSON 4 15

My loves elephants. She is excited because we are going to learn a song about elephants.

LESSON 5 21

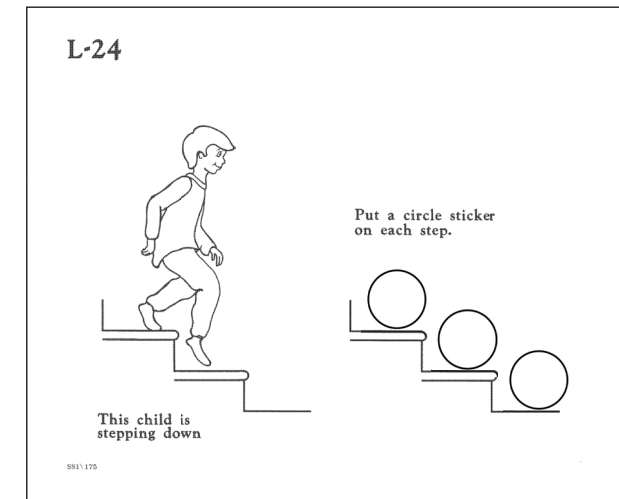
Myddy and Mellow love to sing about Aikendrum.

- **Create a positive, happy habit of learning music.** This is very important at this level because music lessons may be the first experience a child has with a teacher other than their parents. Music class for Sunshine 1 students fulfills a social contact need, a vocabulary need, helps in the development of the fine and gross motor skills and much more.
- **Develop listening skills.** Children will learn to focus on directions from the teacher and wait for musical introductions.
- **Master the music alphabet from A to G inclusive and play the same in the form of the C major scale and the a natural minor scale on the keyboard.**
- **Recognize and reproduce on the keyboard high, middle and low sounds.**
- **Play patterns on the keyboard by ear (stepping up, stepping down, jump up high, jump down low, stepping up and down.)** Students need to recognize the patterns by ear before they can reproduce them on the keyboard.
- **Read line and space notes.** Read middle C, treble D and E, and bass A and B. This may be expanded on the tin sheet, but the actual songs they read will include the notes written above. *All hands separate* playing. There is pre-staff notation for Sunshine 1 children which will visually alert them to the patterns and the time values of the notes.
- **Echo sing different patterns using *do to la*.**
- **Use $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ time signatures.**
- **Employ $\dot{\sim}$, \circ , \bullet , ♪ , ♫ in singing, clapping, dictation and reading.**

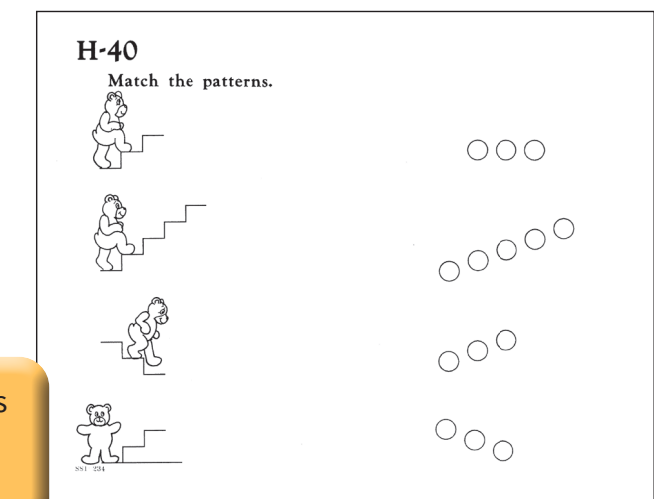
Sunshine 1

- Reinforce left and right modality and fine motor control in the individual fingers. Some Sunshine 1 children may have the control necessary to use all their fingers and to tuck their thumbs. Others will only be able to use their pointer fingers. Finger games and action songs will help to develop finger awareness.
- Experience independence in learning and interaction with other children in a learning situation.
- Learn the level of sound in their daily lives, which can be incorporated into their music, using dynamics. *f ff p pp* < >
- Compose a short (4 measure) song.
- Play in a recital, either solo or with the class, in a keyboard ensemble or rhythm ensemble.

Sunshine: A Sampling

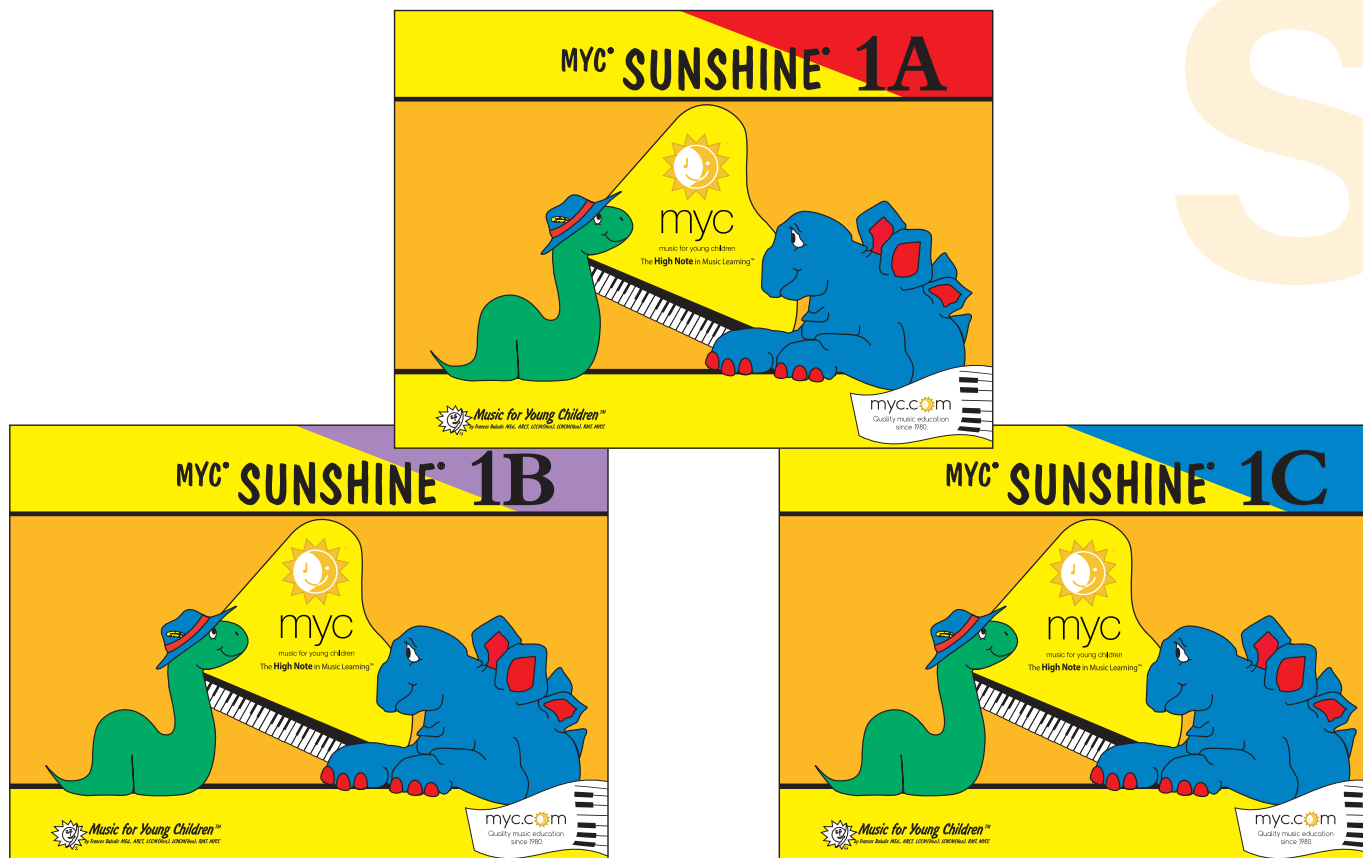


Where does the pattern begin?
Mark the beginning step with a stamp or star.



A review of the patterns
to bring home for
homework.

SS1



Now Watch Me K-55
F. Balodis

Step - ping down. Now we play.

Standing still, now on A.

The **Sunshine** children will hear a different sound in this song. While they do not have the words *major* and *minor* in their vocabularies, they will feel the difference in the mood of the music.

Driving Down is fun for toy car enthusiasts who love to drive toy cars on the page in the direction of the notes. Doing so helps to motivate students to read the notes from left to right. This song has a key change from C Major in line one to a minor in line two.

K-74 **Driving Down** F. Balodis

E-14 **Mary Had A Little Lamb** F. Balodis

The children cannot use their puppets to walk through this song because there are three different rhythm characters. They may enjoy using a special magic pointer stick constructed from a popsicle stick and glitter to read through the whole song, or getting a parent or guardian to help.

Mary Had A Little Lamb E-15 Traditional

Mark each student's manual with a stamp or sticker by the upper left hand rabbit to show the student where to begin. Rather than singing the actual words of the song, sing, *hop, hop, hop, hop*, etc., instead.

S-10 **We Can Move Our Fingers** F. Balodis

We use songs and finger play to exercise and strengthen fine motor for young children who are still acquiring these skills.

Friendly Critters show up on piano music on steps with rhythms indicated on them. A parent or teacher helps by pointing to the music while the child plays.

KS-1 **Pirate Gold** S. Bennett

Make A Circle In The Air S-33 F. Balodis

Many songs include actions – very necessary for our little learners.

Sunshine 2: A Sampling

Rainbows
Tune: F. Chopin
Ensemble: B. Waugh

The introduction to composers is integrated into... rhythm ensembles,

Rainbows To Play
Arr: F. Balodis
Lyrics: K. Jackson, R. McGahey

1. I'm al-ways cha-sing rain-bows. Rain-bows are pass-ing by.
2. When will I touch a rain-bow? Rain-bows come af-ter rain.

Red, yel-low, green and blue, they're bright trea-sures for my eyes.
Rain-bows bring lots of sun-shine. I am so glad they came.

keyboard,

Sunshine 2

Salt And Pepper
F. Balodis
N. Rogerson

Find Critter's Nest on the keyboard

C Major Right Hand Scale

Keyboard repertoire children love to play.

Fun, child-friendly, innovative ways to introduce note reading.

Composition is an integral component in all levels.

Children are able to harmonize scales from an early age.

Chopin
Traditional
Lyrics: F. Balodis

Cho-pin from long a-go, Cho-pin, I love you so.
Cho-pin from Po-land far, went to Par-is, was a star.
Cho-pin, Cho-pin was bright as the morn-ing star.
Cho-pin, Cho-pin was bright as the morn-ing star.

homework,

and song.

Composition Festival Checklist
Sunshine 2

- My song is written on the staff.
- My song has at least 4 measures.
- My song has the melody going from one h to the other OR my song has bridges.
- My song has dynamics and indicates tem
- I like my song! This is my own song.

Nuts and Bolts... After you finish composing!
1. Make a copy of your song for the MYC Festival.
2. Print clearly on your song:
+ your whole name
+ your MYC level (Sunshine 2)
+ your teacher's whole name
+ the province or state in which you live
3. Give yourself a great big hug!

Patterns. Circle what you hear.

C Major Right Hand Scale

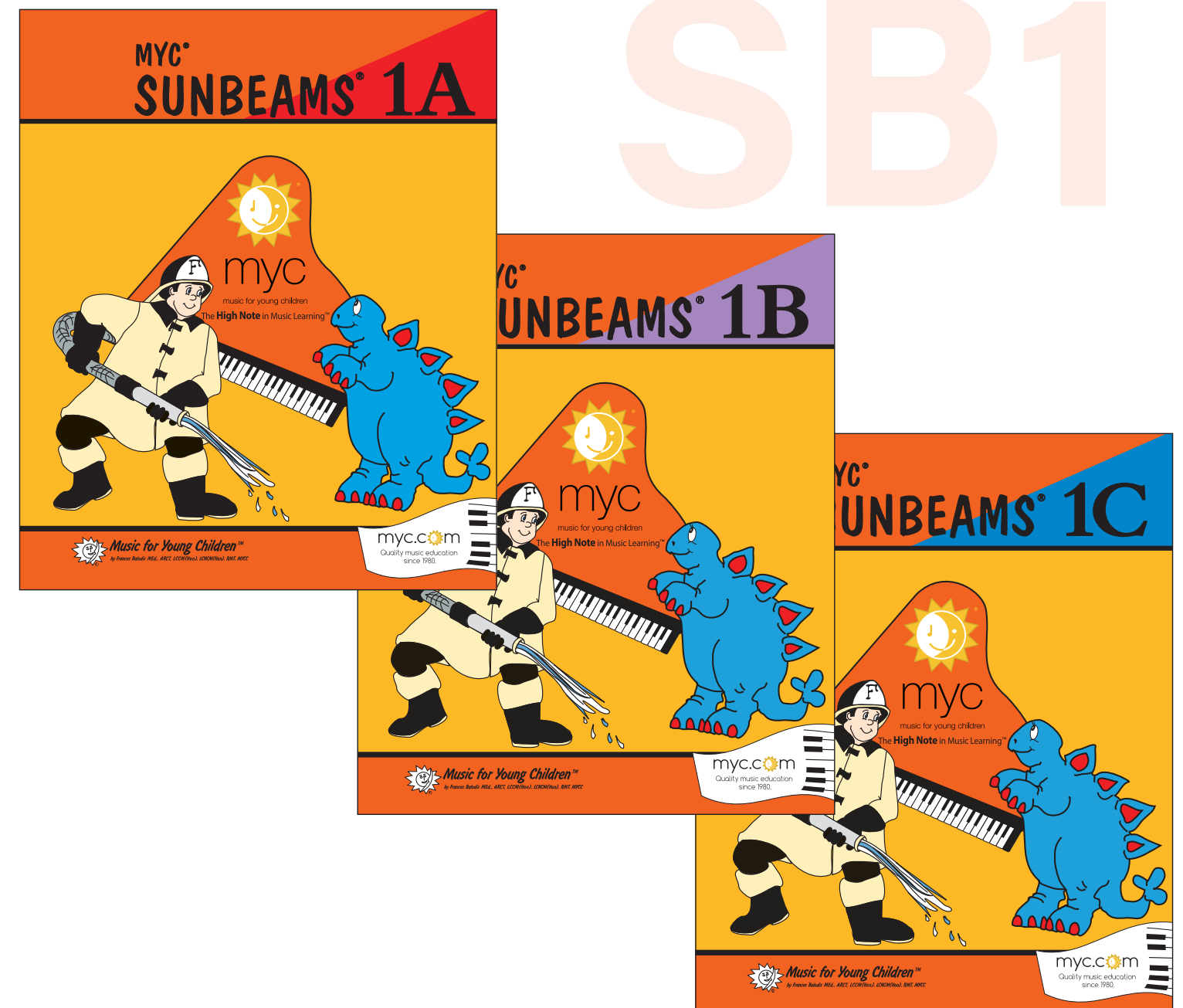
Pattern "play" continues.

Goals for Sunbeams® 1

- Create the happy habit of learning music.
- Learn to focus on directions from the teacher. Listen and wait for musical introductions when playing keyboard selections, singing songs and playing rhythm ensembles.
- Warmups in the nature of short studies and scales in the keys of C, G and a. Primary chords in these keys.
- Transposition of some of the simpler pieces from the key of C into G and a.
- Play simple nursery rhymes by ear. Use arm/hand signs to follow the direction of sound.
- Note reading extended to include middle C and D, E, F, G and high C in the treble clef and middle C, B, A, G, F, E, D, D, C and low B in the bass clef.
- Echo singing using hand/arm signs for *do, re, mi, so, and la*.
- Utilize the time signatures of $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$.
- Begin to identify the sound of $\frac{3}{4}$ vs. $\frac{4}{4}$.
- Begin to sing in ♩ .
- Employ ♪♪♪♪♪♪ ♩ — — in rhythm dictation, singing, clapping and in keyboard and f ff p pp $<>$ || ♩ rhythm ensembles.
- Experience independence while learning in a group situation.
- Dynamics and other musical terms:
- Major and minor tonality in singing and keyboard pieces. The relationship of keys to each other in both major and minor keys.

- Develop the use of the two hands separately and together. Use individual fingers, rounded if possible.
- Apply musical knowledge to compose own music.
- Play in a recital.

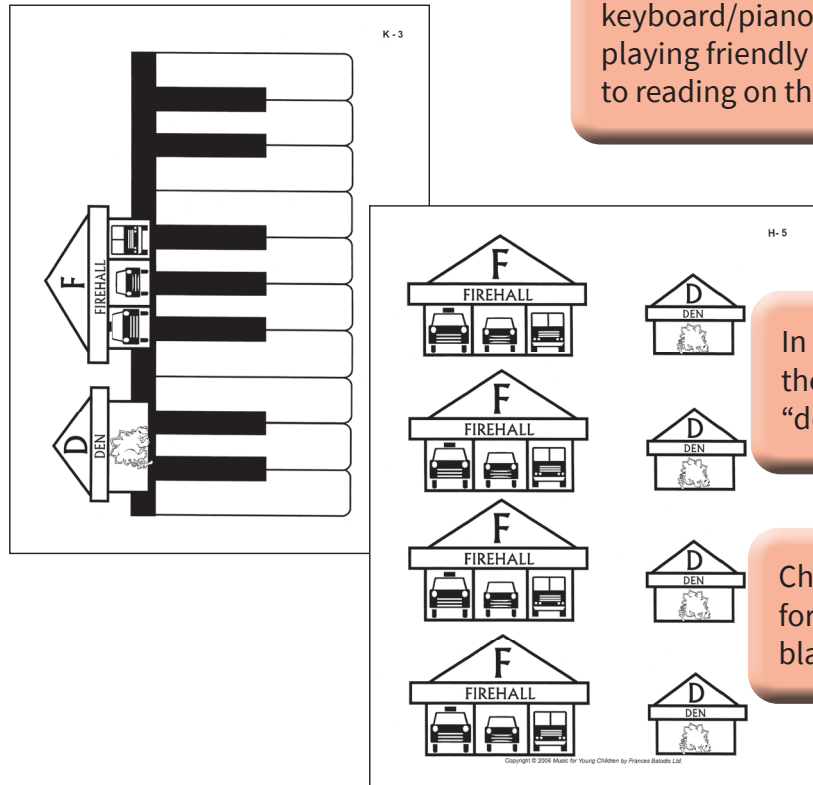
SB1



Sunbeams 1

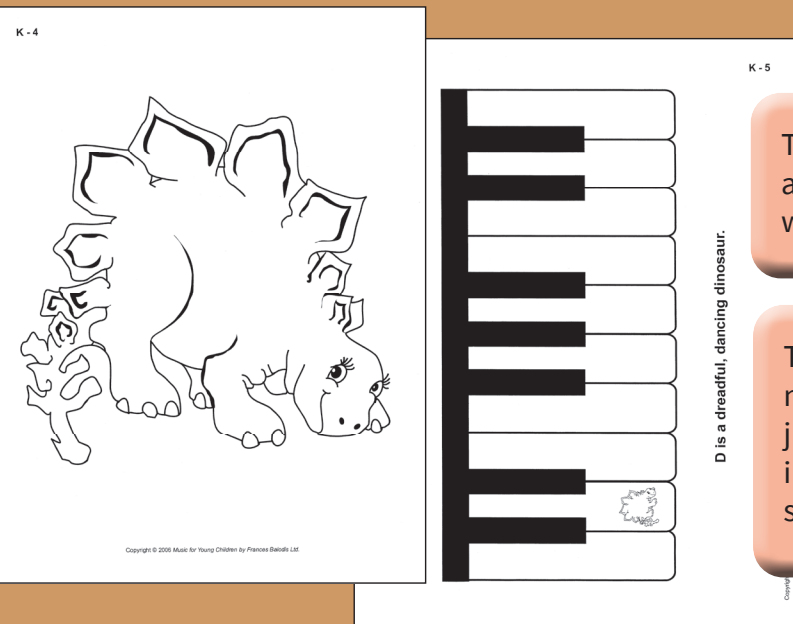
Sunbeams 1: A Sampling

The **Sunbeams** entry level for 5 and 6 year olds brings a playful approach to learning. The keyboard/piano section moves from reading and playing friendly music critters, to pre-staff reading, to reading on the staff.



In working with the “geography” of the keyboard, the children see the two and three black keys as “dens” and “firehalls”.

Children enjoy cutting out “dens” and “firehalls” for placement behind the groups of two and three black keys.



The white keys on the piano become “friends” along music street. *D is a dreadful dancing dinosaur* who lives in the dinosaur den.

This is combined with the idea that the dinosaur needs to practice regularly to improve his dancing just as children need to practice regularly to improve their piano, listening, rhythm and beat skills.

Diddle D
M. Reynolds

p Dum did - dee dee! Dum did - dee dee!
How I like to hop on D.

Reading on the staff begins with one-note repertoire which enables students to be immediately successful. Playful words are used to review rhythms.

Dino At The Door
A. Dearden

Moderato
Di - no, you're too big. Di - no, you're too tall.
Di - no, you won't fit in - side my house at all. Di - no, you're too big.
Di - no, you're too wide. Di - no, I love you but you can't come in - side! Wait at the door!

Songs are also used to reinforce note placement. *Dino at the Door* is one of the wonderful songs used to bring keyboard characters to the staff.

SB1

Children initially learn to harmonize a melody with “bridges”. This homework page shows the bridges for C Major. Students cut the bridges out and place them behind the keys at the keyboard.

Building Bridges

1. Glue this page to cardboard
2. Cut out.
3. Place bridges on keyboard. Play bridge.
4. Bring bridges to class.

Here are the bridges written on the staff.

Hurrah For Bridges
O. Riddell

1. C G C G C Hur - rah for C G!
2. B G makes a bridge. Hur - rah for B G!
3. C A makes a bridge. Hur - rah for C A!

Basic Toolbox: This hands-on activity brings excitement to technique. Skill cards, scale and bridge stickers and pattern cards bring technique alive.



Slow Poke is a great song to introduce the half note. There are also musical friends for the quarter note, the half note, eighth notes and whole notes.

Exercises to refine and focus listening skills are important.

A “technique” song to reinforce a specific technique. This leads to the actual Technique Toolbox™ for this level.

Here is the turtle puppet the children make at home. They take their puppets (one for each note value) through their music. This reinforces looking at the details in the music...where the music starts and how the music continues along the page.

Solfège in the listening section leads easily to keyboard repertoire.

Voice Choice helps the students understand how the voice can be used; there are separate channels for talking, singing, whispering and shouting.

Voice Choice

What do you hear?

1. <input type="radio"/> singing	2. <input type="radio"/> singing
<input type="radio"/> talking	<input type="radio"/> talking
<input type="radio"/> whispering	<input type="radio"/> whispering
<input type="radio"/> shouting	<input type="radio"/> shouting

3. <input type="radio"/> singing	4. <input type="radio"/> singing
<input type="radio"/> talking	<input type="radio"/> talking
<input type="radio"/> whispering	<input type="radio"/> whispering
<input type="radio"/> shouting	<input type="radio"/> shouting

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Dinosaurs E - 3

1. Dinosaurs lived long ago.

We have books that tell us so.

2. Some ate meat and some ate greens

All were strong and none were lean.

3. Plates and bones were on their back

Brown and green and red and black.

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The Dinosaur chant gives students an opportunity to use the talking channel. This is important in the development and use of their voices. Here the children and parents notate "hops" in the "music boxes" and then play the hops with rhythm instruments while chanting the words ensemble.

Bells Ringing E - 21

Bell Ensemble L. van Beethoven
Arr. F. Balodis

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Bells Ringing is a beautiful sounding ensemble for bells or step bells.

Playing Tricks E - 37

J. Haydn
Arr. F. Balodis

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Playing Tricks is one of many rhythm ensembles through which students can explore the sounds of time-honored composers.

1-2-3 Dance With Me K - 93
O. Riddell

Barking In The Park K - 101
O. Riddell

French Drum K - 117
Folk Song

More Barking In The Park K - 101
O. Riddell

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In **Sunbeams 1**, students play repertoire in the keys of C Major, a minor and G Major.

Keys and Keys L - 43

Listen to these tunes. Write in the time signature.

Find the Key. Hint: Look at the last note and the key signature.

1.	<input type="radio"/> C Major
	<input type="radio"/> a minor
	<input type="radio"/> G Major
2.	<input type="radio"/> C Major
	<input type="radio"/> a minor
	<input type="radio"/> G Major
3.	<input type="radio"/> C Major
	<input type="radio"/> a minor
	<input type="radio"/> G Major

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The keys are also reinforced in the listening section.

Sunbeams 2: A Sampling

Keyboard repertoire often includes melodies that weave into the left hand.

This is an example of a concept song. Showing 3 locations for C.

Children learn chord formation through patterns.

When a minor key is introduced, it is related to the relative major.

Similar homework pages are assigned for each new key.

S B 2

As tempo words are learned, they are reinforced in the homework section.

Sight reading is part of every lesson.

Patterns are reinforced through listening pages.

Chord warmups for each key.

"Ah, Vous Dirai-Je Maman" E-3
 W.A. Mozart
 Ensemble: F. Balode

A unit on Mozart begins with a rhythm ensemble.

Mr. Mozart S-7
 C. Kemp
 Lyrics: C. Kemp, A. M. Fleming

1. Mr-tar Moz-art did you know, I just love the pi-a-no?
 2. You were born so long a-go, but your mu-sic we still know.
 3. All the world did love you so for Op-er-a like "Fig-ur-o."
 4. Mr-tar Moz-art now you're gone, but your mu-sic still lives on.

1. There are some days that I do some com-pon-ing just like you
 2. "Mr-tar Moz-art" you came to be, Now your mu-sic's played by me
 3. String quar-tets and sym-phon-ies, their the years you still can please.
 4. Well - gung Am-a - a - de - us, thank-you for your gift to us.

Find some information about Mozart and put it here. Check in the library, on a CD jacket or on the internet. Maybe you could draw a picture of Mozart when he was a little boy.

Many musical concepts and composer biographical information are reinforced through song.

Reach For The Stars K-9
 W.A. Mozart
 Words: K. McGarhey

Wow, my dog - gy's grow-ing tall, she's no long - er ve - ry small
 I will watch the stars at night, while I hug my dog so tight.

She loves howling at the moon, she makes such a fun - ny tune.

Color a star for each key you play.

Children are encouraged to transpose.

Stars Do Blink K-1
 F. Balode

Stars do blink, stars do blink. Wink at me, wink at me.
 They are bright, they are bright. In the night, in the night.

Color a star each time you play "Stars Do Blink" in a new key.

Play:
 RH (Right Hand) alone
 Copy Cat hands
 with C Bridge
 with C Triad
 with whooping dynamics (f me p)

Keyboard repertoire is supported with...

Stars H-1

Color code the stars.

...homework pages,

Touches L-19

Circle what you hear.

1. or
2. or
3. or
4. or

...listening activities,

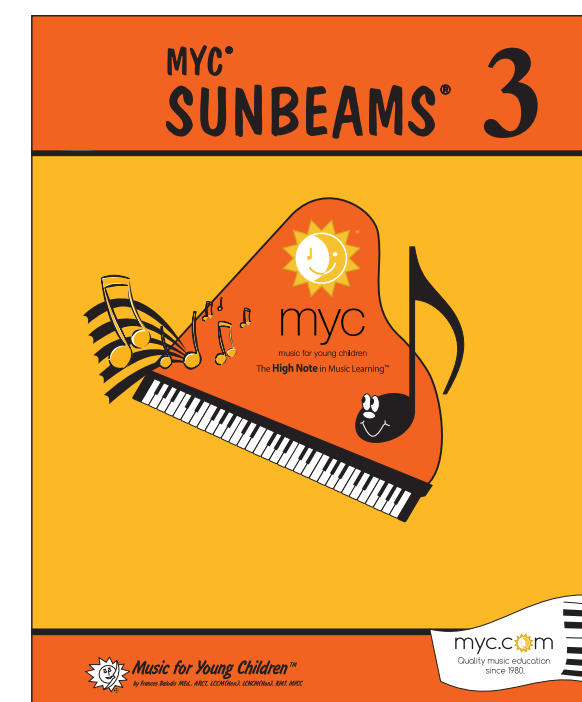
Try Your Touches W-24
 P. Harrison

...and warm-ups.

Goals for Sunbeams® 3

- Create a positive, happy habit of learning music.
- Develop listening skills. The children learn to focus on the teacher's directions and wait for introductions to keyboard selections, rhythm ensembles and songs.
- Play warmups in the form of short studies and scales in the following scales: C, a, G, e, D, b, F, d, A (optional). The primary chords for each key should be understood and mastered at the keyboard. Freedom to move between root, first inversion and second inversion of the triads. The perfect cadence is played at the conclusion of the solid and broken chords. CAT – cadence after triads!
- Transposition into the above-mentioned keys of simple songs with accurate finger/hand position and by observing the structure of the song. Some transposition will be by ear alone.
- To play melodies, such as nursery rhymes and popular songs, by ear. This will be guided through the solfege manual.
- Extend note reading to all notes in the treble and bass clefs and ledger lines above, below and between both staves.
- Meet the goals in solfege manual for Sunbeams 3.
- Utilize $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C $\frac{5}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ C time signatures.
- Employ C D E F G A B C in singing, clapping and rhythm dictation and in reading keyboard selections and rhythm ensembles.
- Experience independence in learning and interact with other children.
- Expand dynamic and tempo vocabulary.

- Major and minor tonality in singing and keyboard pieces. The relationship of the keys to each other, both major and minor. Understanding of the circle of fifths for keys studied.
- Play the keyboard with the correct fingering and attempt good rounded finger control.
- Play solo and in duet situations. Be able to play in a keyboard ensemble with the entire class.
- Play hands together, single and multiple notes. Play hands separately independently.
- Begin to work on homework assignments independently. Work on reading and following directions for written work. Learn theoretical concepts outlined in Bright Ideas™ 1.
- Use skills and terms to compose original songs.
- Play in a recital. If possible, participate in a local music festival.
- Prepare students for Prep B exam. Teachers may elect to have students play this exam.
- Learn theory concepts necessary for Preparatory Rudiments exam. Teachers may elect to have students write this exam. (ex: Prep B or Pre-grade 1)



Sunbeams 3

Sunbeams 3: A Sampling

- Supplementary material includes one of the following:
- **Conservatory Canada Pre Grade 1 repertoire**
 - Royal Conservatory of Music (RCM) **Celebration Series Perspectives – Preparatory Repertoire**
 - **Music of Our Time**

W - 6 **Finger Fitness**

8. **Finger Independence**
Hold down C D E F G throughout the entire exercise. Play first with the right hand and then with the left hand. Each finger plays "This is really very difficult!"

9. **Balance**
Play lines 1 and 2 (similar motion) first.
Step 1: Play RH forte, LH just touches the tops of keys. (They don't move.)
Step 2: Play RH forte, LH moves key half way down only.
Step 3: Play RH forte, LH barely reaches key bottom.
Step 4, 5, 6: Opposite hands to step 1, 2, 3.

It is important to include "finger fitness" in every class.

W - 44 **b minor Scales**

Natural 1 3

Harmonic 1 3

Melodic 1 3

Children are also able to harmonize the scale using I, IV, V7 chords.

W - 48 **F Triads**

ROOT POSITION

1ST INVERSION

2ND INVERSION

ROOT POSITION

Left Hand Solid Broken

Right Hand Solid Broken

Cadence

Children play triads (solid and broken) as well as a I-IV-V7-I cadence in each key learned.

W - 70 **Surprise Packages**

Sight reading is part of every class.

L - 10

Color the 1 beat section red.
Color the 6 beat section blue.
Color the 3 beat section green.
Color the 2 beat section yellow.
Cut out all the sections, save in an envelope and put in your rhythm bag.

This really helps the children understand 6/8 time!

L - 5

Listen to the articulation. Circle what you hear.

Ongoing listening exercises. Ear development enables students to reproduce what they hear.

Imagination K - 1

C. Kemp

There's a rhi - no in my bed, no room for my sleep-y head.

1 hope he'll a - gree in - stead to sleep in some-one el - se's bed!

This is a _____ song. Write the C scale here.

What are the 3 most important chords in C?

Children transpose this piece when a new key is introduced.

S B 3

K-14 **Rockin' Aeolian**
Aeolian Mode
David Steckenreiter

Circle all root position chords in green.
Circle all 2nd inversion chords in yellow.

Children play in many modes throughout their MYC® years.

KS-57 **Turkey In The Straw**
Traditional
Arr. B. Weng

A fun piece...the melody is woven from right to left hand.

E-9 **Sonatina Op. 36 No. 1**
Clementi
Arr. C. By

A unit on Clementi begins with a rhythm ensemble.

S-6 **Clementi**
F. Salade

A song about Clementi reinforces information.

Children learn $\frac{8}{8}$ quite easily!

K-34 **Days Of The Week**
Allegro
D. Steckenreiter

Write in the length of time you practice each day of the week.

Monday	min.	Thursday	min.	Saturday	min.
Tuesday	min.	Friday	min.	Sunday	min.
Wednesday	min.				

K-42 **My Water Snake**
Moderato
Trent Richardson

Write the b harmonic minor scale here.

Children love to play **My Water Snake!** The composer was a winner in our MYC Composition Festival!

K-7 **Making Our Own Piano**
Op. 36, No. 1 First Movement
M. Clementi
Arr. F. Salade

Learning Strategies:
1. R.H.
2. L.H.
3. Play R.H. while tapping L.H.
4. Play L.H. while tapping R.H.
5. Tapping R.H.
6. H.I.

The keyboard piece correlates to both the song and the rhythm ensemble. It can be used as a student accompaniment for the rhythm ensemble.

SB3

Goals for Moonbeams® 1

- Create a positive, happy habit of learning music.
- Develop listening skills. Children need to focus on the teacher's instructions. They need to listen and wait for musical introductions for playing, singing songs and rhythm ensembles.
- Develop aural musical skills. The musical listening activities include recognizing and reproducing low, middle and high sounds (vocally and on the keyboard), recognizing and reproducing patterns (vocally and on the keyboard), recognizing and reproducing rhythms (by clapping, playing or writing with rhythm bag materials), recognizing dynamics, tempo, accompaniment patterns, legato and staccato articulations, simple $\frac{3}{4}$ and $\frac{4}{4}$ time signatures, recognizing major and minor tonalities and I, IV and V7 chords.
- Read notes on the grand staff and on treble or bass staff. Read and play selections using these notes (single and multiple notes) hands separately and hands together.
- Master the music alphabet from A to G inclusive and play C, G, D, and F major scales and a and e minor scales (natural and harmonic). These scales will be harmonized with primary chords (I, IV, and V7). Scales will be played one octave with single fingers in each hand. They may be played in contrary motion. Triads are introduced in theory (triads as an exercise will be a goal in the following year). Sharps, flats and naturals are used.
- Recognize I, IV and V7 chords in printed music and be able to add chords to a simple melody line.
- Develop good piano technique (strong, curved fingers, legato/staccato touch, two and three note slurs, transfer of melody smoothly from one hand to the other, etc.) through *Technique Toolbox™* exercises.
- Echo sing *do* to *la* inclusive.
- Play simple selections in the five-finger position (e.g., some of the solfege material), by ear.
- Transpose some of the simple tunes above or some of the simple selections in the K or W section into different keys.
- Utilize $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ time signatures in singing, playing and rhythm dictation (rhythm stories). Utilize g in addition for singing.
- Develop rhythm fluency in singing, clapping, rhythm dictation and reading using quarter notes, half notes, whole notes, eighth notes (pairs, single eighths or groups of four), quarter rest, half rest, whole rest (in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time), dotted half note and dotted quarter note followed by eighth note.
- Experience major and minor tonality in singing and keyboard material. Begin to develop an understanding of the relationship of keys on the circle of fifths for the keys studied.
- Understand musical terms for dynamics and tempo and other musical directions as they are introduced throughout the year.
- Incorporate the notes, rhythms, patterns, basic composing techniques and any other relevant music terms they have learned into a simple (minimum four measure) composition of their own.
- Experience working as a team with teacher, parent and fellow students and learn to practice well at home with parent/guardian as a guide.
- Play in a recital.

Moonbeams 1



Singing songs about the lines and spaces helps students move their reading on to the staff.

S-6

Lines And Spaces

Words: MB Team

1 2 3 4 5 the lines, 1 2 3 4 spa • ces.
Tre • ble clef and bass clef too, count up from the bot • tom.

Now I get my lin sheet out and put them in their pla • ces.
Line notes have the line go through and space notes they sit on 'em.

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W-1

The D Team Workout

D Team D Team

Right Hand

Left Hand

Bonus: How are the Right Hand and Left Hand workouts different?

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K-15

"Move Apart," Grandma Says

P. Harrison

Grandma says to move a-part. Each of you in your own place!

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The prestaff reading is shown clearly on steps to emphasize patterns. Hand position on the keyboard is shown clearly.

Moonbeams 1: A Sampling

K-1

Two Black Keys

MB Team

Circle all the groups of two black keys.

Keep the beat on two black keys while saying the chant.

Chant

We can play the two black keys and keep the beat now if you please. Our fingers are so nice-ly round. Just listen to this brand new sound! Right hand first and left hand then and now two hands we play a-gain. The low notes left, the high notes right, the mid-dle sounds are out of sight!

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The initial learning steps are gradual and fun. It begins with playing on the black keys – with the grownup approach of using one hand, then the other and offering a bonus option to play hands together.

K-6

Mary's Lamb

D Team D Team

Trad. arr. MB Team

RH

LH

Mary had a little lamb, its fleece was white as ver-y, fuzzy, fuzzy, fuzzy.

Mary's lamb did have a hair-cut, He's not ver-y, fuzzy, fuzzy, fuzzy.

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The approach to fingering is interesting, with clear illustrations and activities to help students succeed.

W-14

Finger Dance

Work each hand separately, slowly and smoothly. Work on the circles first, then dance on the keys below.

Start Dance #1

Dance #1 on the circles. Right Hand > (1) (2) (3)

Start Dance #2

Start Dance #3

Dance #2 on the keys. Dance #3 on the keys.

Start Dance #1

Start Dance #1

Left Hand < (2) (1) (3) (2) (1)

Left Hand Dance #1 Right Hand Dance #1

W-16

Lefty, The LH Octopus

1. Print the letter name on each key.
2. Put the correct finger number in each circle above.
3. Play the C scale LH.

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MB1

The **Moonbeams** students are at an age of enjoying sports and teams. This theme is motivating in all areas of the curriculum.

We're The Moonbeams Team!

MB Team

Right Hand
Walk - ing, walk - ing right hand walk - ing. Play the ta beat with the class team.

Left Hand
Walk - ing, walk - ing left hand walk - ing. Watch the mus - ic. We are Moon-beams!

Bonus: Find the place where the RH notes and LH notes are different.
Double Bonus: Play RH part with two hands. Play LH part with two hands. Play high. Play low. Play middle.

Pattern Warmup Scoreboard

Get one point for each pattern you play with good hand position and sitting position. Highlight the hands, the starting letters and finger numbers before you begin. (You have five free points on the first pattern.)

Total score for the week!

Coach Says Practice

C. Kemp

Listening Counts!

1. Find the line your teacher claps.
2. Add your bread tags.
3. Print the time signature in the box.
4. Put in the bar lines.

Accents Are Important

Color in the strong, weak and medium beats.

Which line do you hear?

1. or

2. or

3. or

The listening section has activities using bread tags as counters which show the accents in our different time signatures.

The homework cards are a special feature in this level. These are cards to be cut out at home to reinforce learning the location of keys, notes on the staff and to practice playing and saying rhythms.

Homework Card

HC-5

Glue this page on stiff paper then cut out each one. Play each strip on any key. Use these strips with HC-3 or tap on your castanet.

Team Player Trading Cards 1A

HC-11

Middle C TC3

Middle C TC1

TC4

TC2

Homework Card

HC-3

Glue on stiff paper. Cut out keyboard. Use with the HC-5 and play on your key as flashcards.

MB1

There are listening pages to learn about tempo, articulations and dynamics.

Tempo Teasers

L-23

Circle what you hear.

1. Slow Medium Fast

2. Slow Medium Fast

3. Slow Medium Fast

4. Slow Medium Fast

5. Slow Medium Fast

Slurs Or Staccatos?

L-20

Circle what you hear.

1. [Musical notation] or [Musical notation]

2. [Musical notation] or [Musical notation]

3. [Musical notation] or [Musical notation]

4. [Musical notation] or [Musical notation]

Dynamic Baseball

L-6

Listen to the music your teacher plays and fill in **f** or **p**.

4. Home

H-56

Major/Minor House

Color the keys of C Major and a natural minor scales on the keyboards below.

minor Family
a natural minor scale

Major Family
C Major scale

share the same key signature
C Major and a minor (no ♯/♭)

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The Major/minor concept and transposition are shown with engaging easy-to-understand presentations.

Roman Friends

1. Mark Roman Numerals: I IV V
2. Color the first (1), fourth (4) and fifth (5) notes of each scale.

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What Game Is This?

□ □ □ □ F. Balodis

shoot the puck, skill and prac-tice, lots of luck!

Let's play hockey in another rink!
This is called transposing the music.

□ □ □ □ □ F. Balodis

Get up ear-ly, shoot the puck, skill and prac-tice, lots of luck!

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Key of a minor

minor scale.

Color the keys of the a natural minor scale.

Color the keys of the a harmonic minor scale. (Remember the "1-7-up")

Color the keys of the a minor triad.

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The Laughing Song

(Dedicated to friends who make us laugh)
J. Strauss
arr. J. Barber

My friends make me laugh. Ha ha, ha ha. I'm hap-py all day. Ha ha, ha ha. We have lots of fun. Ha ha, ha ha. My friend's rum-ble one!

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Beethoven's Memory

Andante
L. van Beethoven
arr. F. Balodis

It was cru-el that Bee-tho-ven did not hear his sym-phon-y. He con-duct-ed all the mu-sic. It was in his mem-ory.

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Beethoven

L. van Beethoven
Words: V. Vranichops
F. Balodis

1. When we hear Bee-tho-ven's mu-sic, Moon-beams love its peace-ful sound.
2. When Bee-tho-ven was a young boy, he went on the iv-er Rhine. He liked walk-ing in the moon-light, look-ing at the stars, a-round. He went row-ing with his grand-pa, had a hap-py, play-ful time. Let's sit down and close our...eyes now, then wait... see if we can see for his...fath-er. Fa-mous com-pos-ers he would meet. all the won-ders of the night his mu-sic makes for you and me. Lie-tired to the bells ring out from tow-ers o-ver Ger-man streets.

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Familiar repertoire is exciting to play and share. Composers such as J. Strauss and L. van Beethoven are highlighted both in the keyboard section and the ensemble section of **Moonbeams 1**.

Ludwig van Beethoven

Bonn, Germany - 1770
Vienna, Austria - 1827

Ludwig van Beethoven was born in Germany in 1770. His father hired a piano teacher for him. Beethoven travelled to Vienna to play for the great composer Mozart, who told Beethoven that he would one day be famous.

Young Beethoven supported his family by playing the organ, playing in the court orchestra, playing the piano, and teaching piano as well as composing.

When Beethoven was about 30 years old, he began to realize that he was losing his hearing and would soon be deaf. He continued to write music but he had to stop playing piano in public.

Beethoven became ill with pneumonia and died shortly after, in 1827.

He is still well remembered today because his music was so colorful and energetic.

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Minuet in G

Ludwig van Beethoven
Ensemble: F. Balodis

Color the strong beats red.

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MB1

Traditional repertoire is a delight for students to play. These songs are arranged in an approachable manner.

K-50

The Water Is Wide

Trad. arr. A. Dearden

Slowly, Legato

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K-58

Make New Friends

Trad. arr. F. Balodis

What are the mystery words below?

— O — — R I — N — S

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K-35

Yankee Doodle

Trad. Words: MB Team

Yan-kee Doo-dle likes to play, now that he's a Moon-beam.

f With his bud-dies and his tea-cher, play-ing on the same team.

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W-22

C Major Left Hand Scale

Right Hand Primary (Block) Chords

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W-23

C Major Right Hand Scale

Right Hand Primary (Block) Chords

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H-42

Chording Around

Color the notes of the chord on the keyboard.

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Harmonization then progresses to the I, IV and V7 chords.

MB1

W-15

Bridge Marathon

P. Harrison

Bonus: Repeat each exercise with your right hand.

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K-38

Distant Drums

P. Harrison

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Harmonization with the primary chords is first presented as bridges.


Hands-on activity brings excitement to technique. Students work hard to receive their stickers for scales and keys learned hands separate and with chordal accompaniment. Each step receives a sticker to create/complete a puzzle/picture.

C major scale RH	C major scale LH	C major pentascale legato & staccato	C major scale with chords	A minor scale RH	A minor scale LH
E minor scale with chords	D major scale RH	D major scale LH	D major pentascale legato & staccato	D major scale with chords	A minor pentascale legato & staccato
E minor pentascale legato & staccato	F major scale with chords	C major triads solid & broken	F major scale LH	F major scale RH	A minor scale with chords
E minor scale LH	E minor scale RH	G major scale with chords	G major pentascale legato & staccato	G major scale LH	G major scale RH

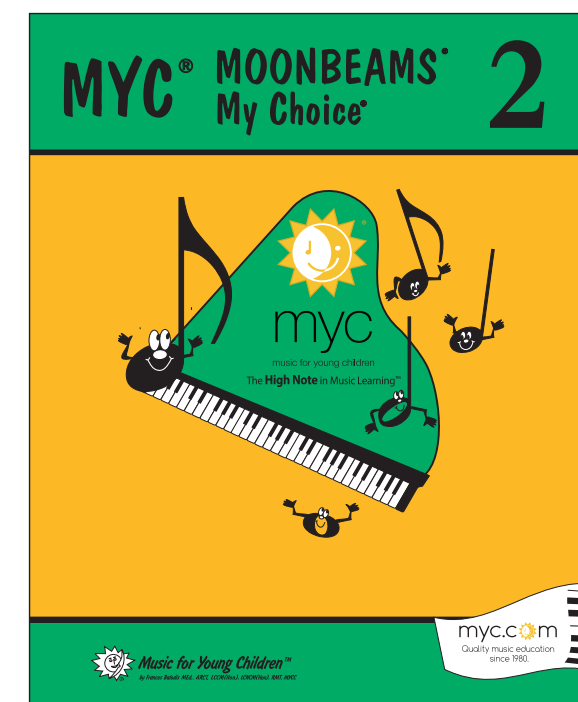
Goals for Moonbeams® 2

MB2

- Create a positive, happy habit of learning music.
- Develop the listening skill of focusing on directions from the teacher and to listening and waiting for musical introductions for playing and singing songs and rhythm ensembles.
- Warm-ups in the nature of short studies and scales: C, G, D, F, *a*, *e*, *d*, with increased tempo, inclusion of dynamics and possibly two octaves in the last six weeks. Freedom to move between root, first inversion and second inversion of the triads. Use of correct fingering with scales and chords. The perfect cadence is to be played at the conclusion of the solid and broken chords. The cadence may be played as I, V, I or IV, V7, I or I, IV, V7, I. The major scales should be played with the primary chords as accompaniment, and some children will be able to master the harmonic minor scales with the primary chords as well.
- Transposition of keyboard pieces (e.g., W-8 Gymnastics) into some of the above keys.
- Play selections in the keys of C, G, F, by ear, not necessarily in the five-finger position, hands separately and with accompaniment.
- Read all notes on the treble and bass staff including all ledger lines above and below both the treble and bass staff and in between the staff. Play hands together single and multiple notes in both hands.
- Echo singing to high *do* inclusive and the use of low *so*. Sing one part of “two hand” singing.
- Utilize $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{2}$ C time signatures.

- Employ  singing, clapping, dictation and reading.
- Develop fine-motor control in the use of individual fingers. Use correct fingering and attempt good rounded finger control.
- Become more familiar with the dynamics and terms used in Moonbeams 1 plus adagio.
- Develop major and minor tonality in singing and keyboard pieces, the relationship of keys to each other both major and minor, and an understanding of the circle of fifths for the keys studied (above).
- Play solo and in duet situations. Be able to play in a keyboard ensemble of the entire class.
- Begin to work on homework assignments independently. Work on reading and following directions for written work. Learn theoretical concepts that will lead to the completion of the requirements for preliminary rudiments by the end of Moonbeams 3.
- If possible, participate in a local festival. If this is not feasible, then the student should have the opportunity to perform at a recital.
- Begin to use skills and terms to compose songs of their own.

Moonbeams 2



MB2

Viennese Sonatina No. 6 In
E-8

Alouette
E-10
Traditional Ensemble: C. Komp

A variety of classical and folk music are used for ensembles this year.

Hush Little Baby
K-16

Moonbeams 2 students begin to play piano ensembles as well.

Boogie With Bach
K-48
Moderato Both hands one octave lower. Arr: T. Myers

Boogie With Bach
K-49
Moderato Both hands one octave higher. Arr: T. Myers

A classical favourite with a fun twist! Moonbeams 2 are also encouraged to play duets.

The Sandpipers
K-5

Lead sheet style music encourages students to realize left hand chords while performing the right hand melody.

Sports
K-34

Time is introduced into playing as well as singing. The left hand is not always block chords, but begins to show manageable counterpoint.

L-9
Listen very carefully! Follow your teacher's instructions.

L-10
Listen to the music your teacher plays and fill in the dynamic circles.

1 *p*

2

3 *f*

4

Listening activities continue to be important in identifying and making use of dynamics, tempi, and rhythmic patterns.

L-17
Listen to the music your teacher plays and color the tempo flowers.

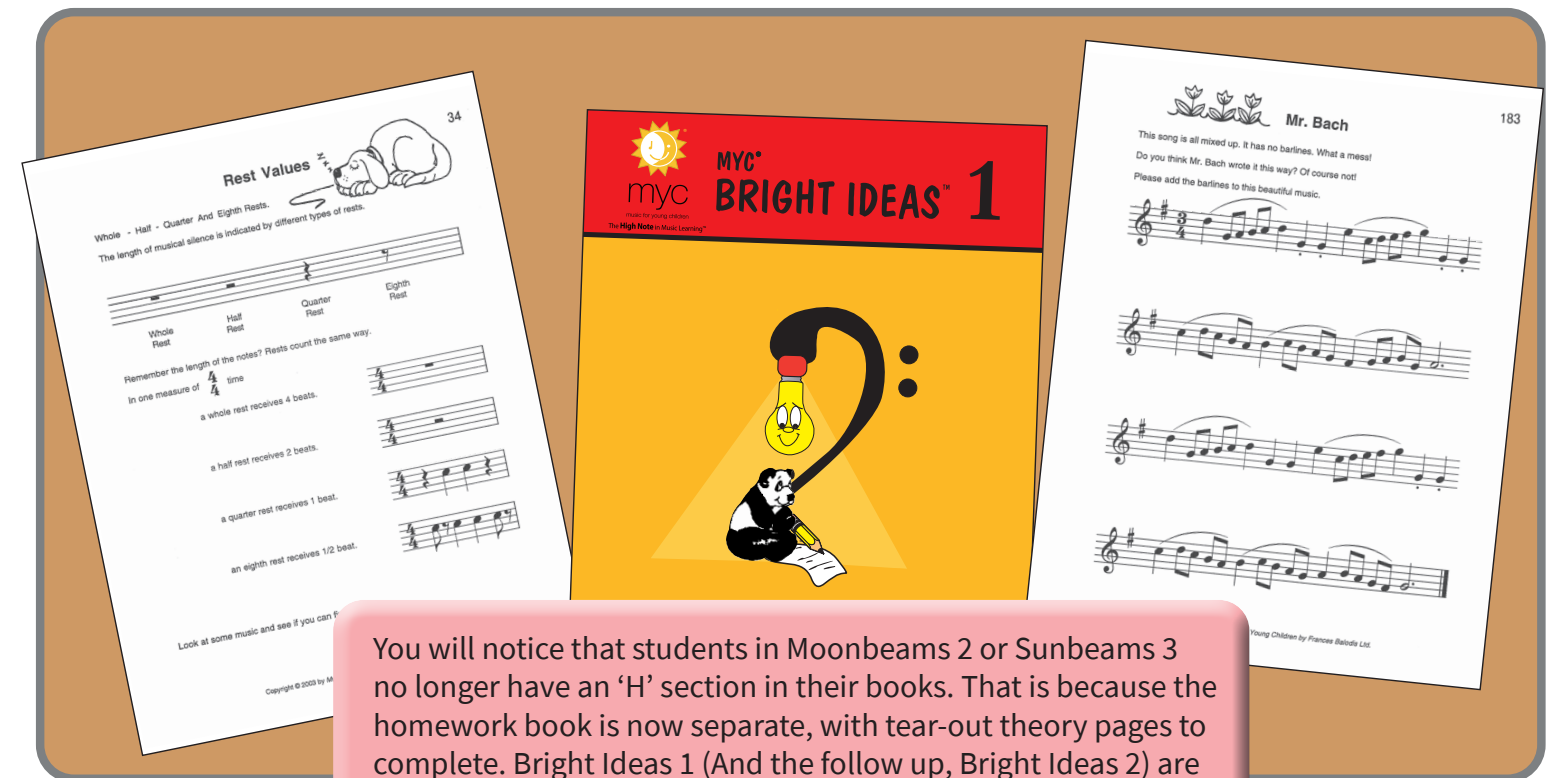
1. *Largo*

2. *Moderato*

3. *Allegretto*

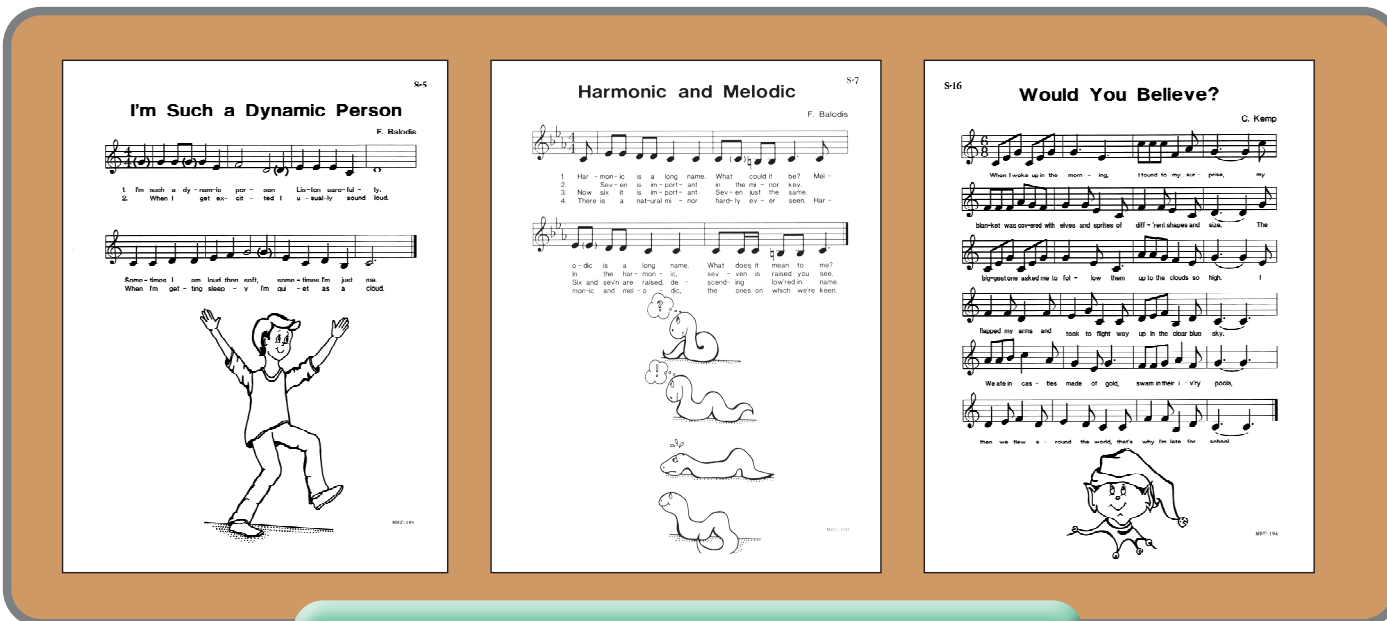
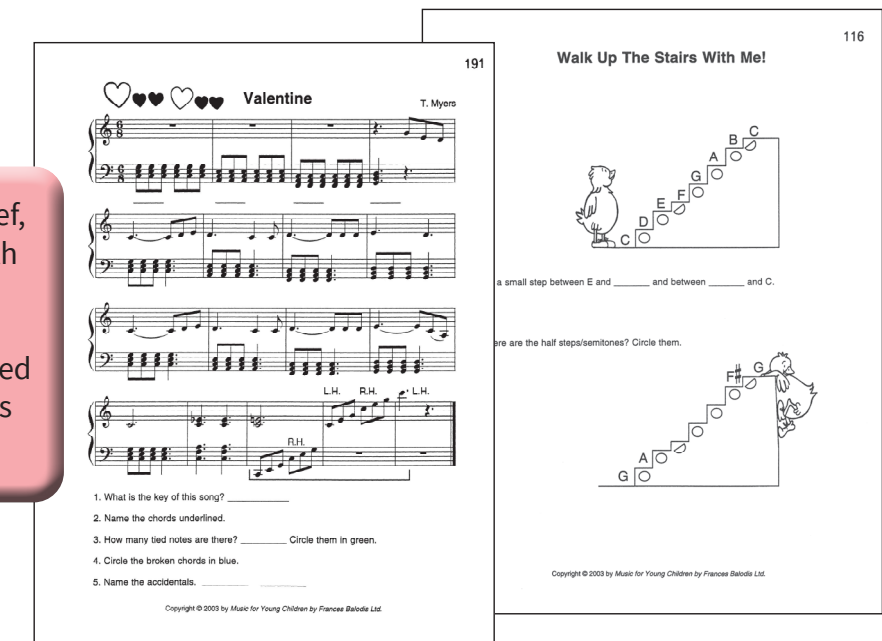
4. *Presto*

Bright Ideas 1: A Sampling



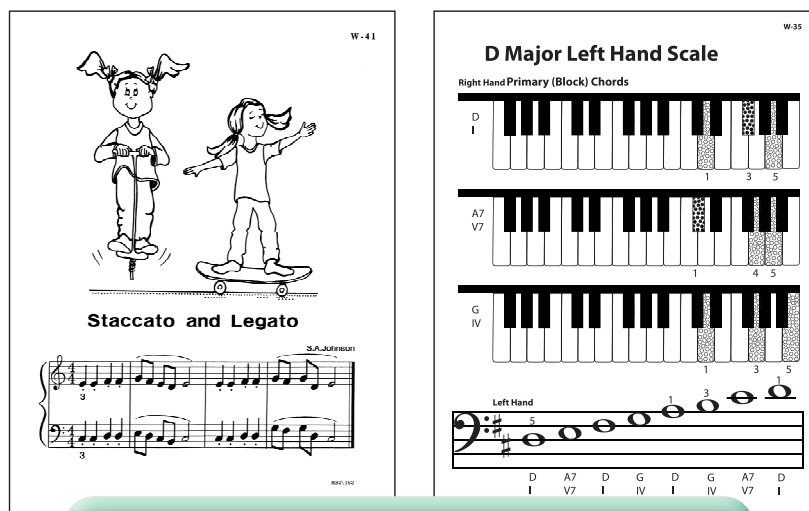
You will notice that students in Moonbeams 2 or Sunbeams 3 no longer have an 'H' section in their books. That is because the homework book is now separate, with tear-out theory pages to complete. Bright Ideas 1 (And the follow up, Bright Ideas 2) are also available to the public for purchase..

In Bright Ideas 1 the activities are brief, and laid out simply, to make a smooth transition from previous homework pages assigned in Moonbeams 1 or Sunbeams 2. Students receive detailed instruction on how to complete pages within their weekly lesson.



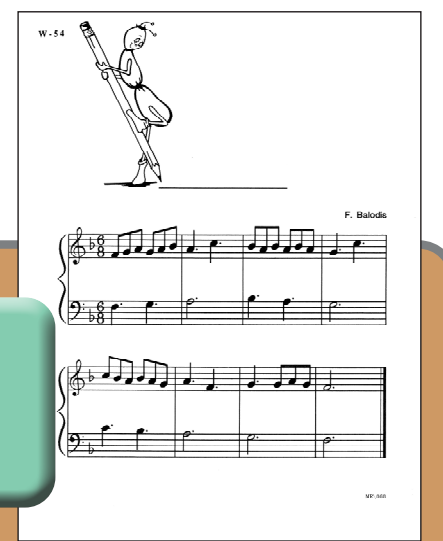
Songs are still used to teach concepts, and to get the class up moving and having fun!

MB2



Moonbeams 2 continue to learn more harmonized scales, as well as keep technique awareness through short musical exercises.

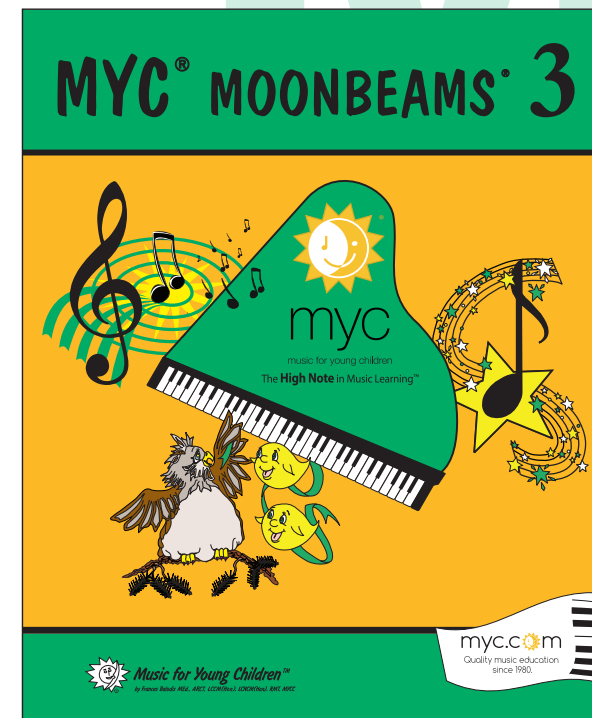
At this stage, students have a growing sense of independence. The chance to name their own song is a big motivator to play some technique!



Bright Ideas 1

Goals for Moonbeams® 3

- Create the positive happy habit of learning music.
- Develop listening skills in preparation for Prep B or Grade 1 piano exam.
- Play warm-ups and scales in the following keys: C, a, G, e, D, b, F, d, and A. Understand the primary chords for each key. Play root, first inversion and second inversion triads solid and broken, hands separately.
- Transpose simple songs into the above-mentioned keys with accurate finger/hand position and by observing the structure of the song.
- Expand dynamic and tempo vocabulary in preparation for first theory exam.
- Learn theoretical concepts outlined in Bright Ideas 2. These include writing major, minor scales (up to four sharps or four flats), identifying or writing major, minor, perfect intervals, adding rests to a given passage, simple analysis, finding time signatures (simple time).
- Teachers may elect to prepare students for a theory exam at the preparatory rudiments or basic rudiments level.
- Play in a recital.
- Play repertoire at a Prep B or grade 1 level.
- Develop sight-reading skills at the elementary level or in preparation for Prep B or grade 1 piano exam.
- Play rhythm and keyboard ensembles.
- Sing folk songs.
- Write a 12-measure composition.
- Play Prep B or grade 1 piano exam.



Moonbeams 3: A Sampling

In Moonbeams 3 the students have achieved the ability to play complex, multi-part ensembles. This not only heightens their level of musicianship but also allows those students who experience a higher level of enjoyment away from the piano a chance to succeed.

Moonbeams 3

MYC Rag (KS-2) David Steckenreiter 1996
Tempo di marcia

Flunky Jim (KS-4) (Bunt Ground) Dan Ferguson

Deck The Halls (KS-20) Traditional Welsh
Allegro

While the majority of repertoire for Moonbeams 3 comes from conservatory books, it is important that a variety of styles remains present. Many Holiday songs are also included for enjoyment.

The Squid - Jiggin' Ground (S-25)
KEY OF ONE BEAT BEATS IN A MEASURE

O Canada (S-13) Calixa Lavallée
KEY OF ONE BEAT BEATS IN A MEASURE

Make New Friends (S-32)
KEY OF ONE BEAT BEATS IN A MEASURE
Cheerfully

In the singing section, teachers and students can explore and discover many different areas of North America, through the use of maps, worksheets and folk songs (with pencil-work). Much of the music may already be “known” to students, and for pieces unknown in your region, this provides a chance to have a taste of different regions across Canada and the United States. Many song arrangements are done in the style of a lead sheet, and include the opportunity to voice the left hand with chords while experimenting with new and familiar accompaniment patterns.

Baroque Era (L-1)
Approximately 1600-1750

Popular Composers: Johann Sebastian Bach, George Frideric Handel, Antonio Vivaldi, Domenico Scarlatti.

Popular Keyboard Instruments: Organ, clavicords and harpsichord.

Important Developments: Major/minor scales, dance forms, chamber music, etc. Preludes and Fugues by Bach, and opera was invented.

What to Listen for: More than one melody line, many ornaments

Title of Composition: _____

Composer: _____

Tempo: _____

Instrumentation: _____

Write a short list of things you heard in this music:

Worksheet #4 (L-15)
Listen and identify the mystery note.

1. G Major B A G _____

2. D Major D E F# _____

3. C Major C D E _____

4. F Major F A G _____

1. F Major A G A _____

2. C Major D C E _____

3. G Major B G A _____

4. D Major E D F# _____

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There are two sub-sections within the listening section; the guided listening/music history exercises, and ear-training/listening exercises. Both draw upon previous levels and provide listening and music history experiences at the higher level defined by the Moonbeams 3 class.

Music You Clap! (SR-1)
Clapping and Tapping Tips

A. What is the time signature?
B. Are there rests?
C. Find any repeated rhythms.
D. Establish a beat before you begin to clap (one measure).

1.

2.

3.

4.

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Sight Reading (SR-19)

1. Find -stepping down so low - jump up - jump down

2. Name the key _____

3. What is the dynamic? _____

4. Place your finger - on the starting note in the right hand - on the starting note in the left hand

5. Play with a steady beat.

9.

10.

1. Find -stepping down

2. Name the key _____

3. What is the dynamic? _____

4. Place your finger - on the starting note in the right hand - on the starting note in the left hand

5. Play with a steady beat.

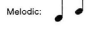

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The Moonbeams 3 student's ability to sight clap and play excerpts of music is reinforced throughout these many pages, and again prepares them for the crucial elements of exam taking.


Bright Ideas 2: A Sampling

Beside and Above 98

Melodic intervals live **beside** each other. (They make part of a melody.)
 Harmonic intervals live **on top** of each other. (They make harmony.)

Melodic: 
 Harmonic: 

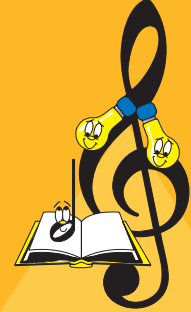
Name intervals.
 Circle all harmonic intervals.


 M2 H2
 (hugging)
 (harmonic 2nds hug)

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MYC BRIGHT IDEAS 2

Music for Young Children

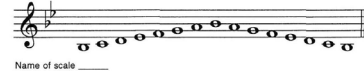


Music for Young Children
 A Head Start for All Children's Education and Well-Being

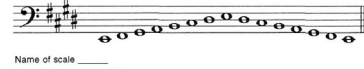
myc.com
 Quality music education since 1983

Scale Details 83


Name of scale _____
 Does it have accidentals? _____
 Does it have a key signature? _____



Name of scale _____
 Does it have accidentals? _____
 Does it have a key signature? _____



Name of scale _____
 Does it have accidentals? _____
 Does it have a key signature? _____



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In Bright Ideas 2, the clean layout of pages continues from Bright Ideas 1. The new concepts, such as intervals, analysis, and scale writing, are there to support the student in preparing for an entry theory exam with an accredited conservatory. Other review items, such as note naming and previously learned terms, are presented to keep these important skills fresh.

Fast Names 37


Can you name these notes in one minute?



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Style and Tempo 24

Find a term that best illustrates the picture's meaning.




Andante
 Dolce
 Legato
 Grazioso
 Cantabile
 Maestoso


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D Major W-9


Major Scale



Solid Triads



Broken Triads



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Music in British Columbia W-38

Jean Coulthard (1908-2000) was the first West Coast composer to achieve international recognition. She composed almost every type of music, including more than 50 pieces for children. Listening: **Canadian Mosaics**

Linda Niamath (b. 1939) wrote 11 albums of children's music, most of which was written for her own students, and is an honorary fellow of the Royal Conservatory of Music. Listening: **Penguins**

Alexina Louie (b. 1949) was born in Vancouver and composes contemporary art music. Listening: **Distant Memories**

Diana Krall (b. 1964) was born in Nanaimo, on Vancouver Island. She began taking piano lessons at four years old. She is a jazz singer, pianist and top-selling jazz artist. Listening: **Look of Love**

Michael Bublé (September 9, 1975) was born in Burnaby, BC, and is a multi-Grammy and Juno award singer and songwriter. As a boy, he wanted to be a hockey player when he grew up, and is now co-owner of Vancouver Giants. Listening: **Home**

Music in the North East

Aaron Copland (1900 - 1990) was born in Brooklyn, NY and began composing by age 9. He wrote pieces for voice, piano, chorus, orchestra, string quartets, ballet and film. His music is lively and descriptive and is still performed by orchestras today. Listening: **Appalachian Spring**

Charles Ives (1874 - 1954) was born in Danbury, CN. His father, a band director, noticed Charles banging at the piano by age 5. Charles began composing by age 13 and playing organ professionally at age 14. He also loved sports, especially baseball. Listening: **Symphony No. 2**

Billy Joel was born May 9, 1949 in Bronx, NY, and is a singer, pianist and songwriter, and five time Grammy Award winner. Joel is a member of the Rock'n'Roll Hall of Fame and has also recorded classical compositions for piano. Listening: **Piano Man**

Philip Glass born 1937 in Baltimore, MD, and is considered a "minimalist" composer, but he refers to his compositions as "music with repetitive structures." Glass studied at the University of Chicago, the Juilliard School, and with Nadia Boulanger. Listening: **The Hours**

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CDN Province: British Columbia
US Region: North East W-39









I can play with my RH
 I can play with my LH
 I can play legato
 I can play staccato
 I can play 4 notes legato, 4 notes staccato
 I can play 4 notes staccato, 4 notes legato
 I can play with different dynamics

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Indigenous Music in North America W-78

Indigenous (or Native American) music can be broken down into two broad categories: Traditional and Contemporary. Traditional music can be performed for social events and shared with the wider public, while ceremonial music is sacred, and should not be performed out of context. Singing, drums, rattles and flutes, are all traditional instruments used. Contemporary Indigenous music is diverse, and covers and crosses all genres, using many instruments.

Buffy St. Marie (b. 1941 Qu'Appelle Valley, SK) is a Canadian-American singer-songwriter and created music across genres from folk, country, rock and electronic. She dances on **Sesame Street** from 1976-1981. Buffy has won an Oscar and a Grammy, as well as several Junos, and a Polar Music Prize. She is a pacifist, and a member of the Cradleboard Teaching Project. Listening: **Universal Soldier**

Bob Dylan (b. 1943 Toronto) was raised in Toronto but often visited his mother's family in Duluth, MN where he discovered his love of music and learned to play the guitar. He was a member of the folk band **The Hawks**, which played with Ronnie Hawkins and **Bob Dylan**. The Hawks broke up, Robbie continued his music career solo, and also went on to become a producer and composer. Listening: **The Weight**

John Fahey (b. 1938 Montreal) is a self-taught fingerstyle guitarist. He has recorded several albums and has toured many times. He is the first contestant to have repeated wins in the US Guitar Championship. Listening: **Klimbim**

Joe Raposo (b. 1946 Flagstaff, AZ) is a Native American flutist of Navaho/Ute heritage. He plays and performs solo and in concerts with ensembles and orchestras. He has played five flutes and even learned how to build his own from master builders. He has recorded, and gives concerts and workshops.

Drum 1 Carry (b. 1946) is a performing troupe from Alaska that is self-described as "tribal based in Yupik, Inuit and Greenlandic chants, but they also fuse their music with contemporary pop." Listening: **Drum 1 Carry**

Electric Powwow Drum began in Ottawa in 2007 when four DJs decided to mix traditional powwow music with electronic rhythms and dubstep. They named the new genre, "Powwow step." Listening: **Electric Powwow Drum**

Tanya Tagaq (1975, Cambridge Bay, Nunavut) is a professional singer specializing in Inuit throat singing, and along with her solo career, has worked with several artists to mix traditional throat singing with contemporary music. Listening: **Icebreaker**

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Just as in previous levels, the technical skills continue to mount, and now range from scales, triads, cadences to challenging Hanon exercises. Students become well prepared for the technical portion of their Level 1 Piano exam. The theme of Canada and the United States continues, and prominent artists are mentioned within their home regions. Students receive bite-sized pieces of information, and can then carry their research forward through the use of the internet and other media. A special section on Indigenous Music in North America encourages similar exploration into both Indigenous culture and a wide variety of musical genres.

Composition

46

COMPOSITION TECHNIQUES

- Motive**
The idea
- Sequence**
Motive is pitched higher or lower
- Repetition**
Motive is repeated
- Retrograde**
Motive is written backwards
- Inversion**
Motive is written upside down
- Rhythmic Shift**
Motive is shifted to the right
- Fragmentation**
One part of the motive is highlighted
- Augmentation**
Rhythmic values of the motive are larger
- Diminution**
Rhythmic values of the motive are smaller
- Question /Answer**
A final musical statement to answer the question posed by the motive

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Children strengthen their aural, reading and harmony skills through music composition. In MYC we teach complex compositional concepts through art.

This Little Bunny

Level: Sunshine
Teacher: Abisha Mann
Province: Sask

Young children use stickers and stamps to show the direction of their song with one melody line, while older children will use pencil on these templates to write music on a standard grand staff. In Sunbeams 1 and beyond, children can use harmony in the left hand with bridges or full chords.

Puppies

Level: Sunshine
Teacher: Abisha Mann
Province: Sask

By Max PENNA

STRAWBERRY

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International Composition Festival

A unique part of the MYC curriculum is the annual composition festival. Your child will combine many skills in class to create an original piece of music.

Salutes Young Composers
Composition Festival 2019
Our sponsors:
TREC EVOLUTION
Roland
Quality music education since 1980!

Salutes Young Composers
Composition Festival 2020
Our sponsors:
TREC EVOLUTION
Roland
Celebrating 40 years of quality music education!

Salutes Young Composers
Composition Festival 2021
Our sponsor:
Roland
Celebrating 41 years of quality music education!

Open up the doors

Composer's Name: Isabella Cobbing
Level: Moonbeams 2
MYC Teacher's Name: Suzanne Mykewicz
Province/State: Saskatchewan

The New China Doll

Composer's Name: Soelle Thieszen
Level: Moonbeams 1
MYC Teacher's Name: Lynn Vasser
Province/State: Saskatchewan

Mode Fato Sleepy Beauty

Composer's Name: Hayley Cheung
Level: Sun Beams 2
MYC Teacher's Name: SPERIE HART
Province/State: B.C.

Lion King

Composer's Name: Jordan Galloway
Level: Sunbeams 2
MYC Teacher's Name: Suzanne Mykewicz
Province/State: Sask

Composition

Taking myc home

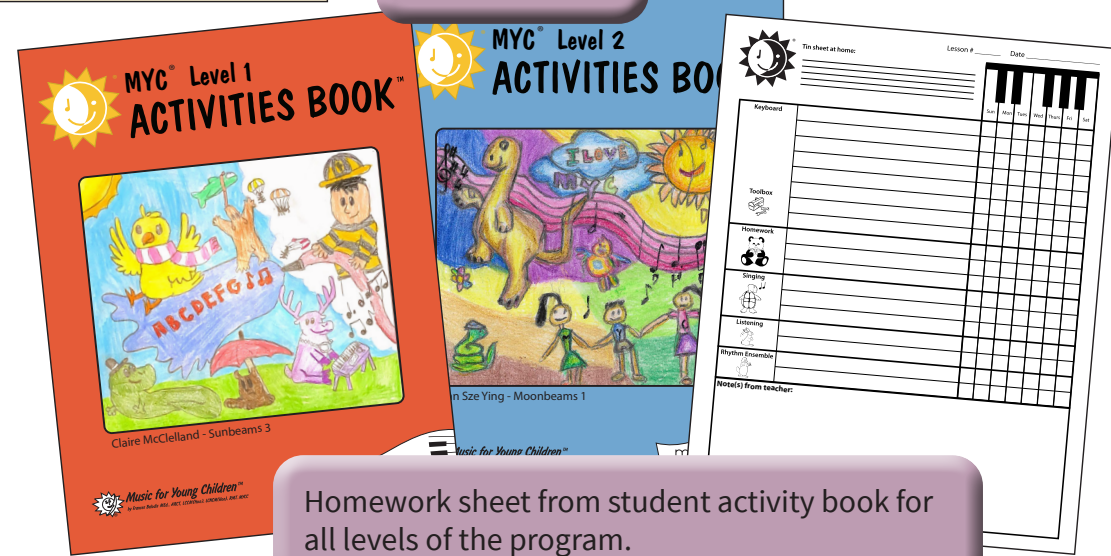
Rhythm stories (made from craft and recycled items) reinforce writing, playing and understanding rhythm, pulse and beats for all levels.



Student Registration Kit



Dictation books



Homework sheet from student activity book for all levels of the program.

Taking myc home



MUSIC FOR YOUNG CHILDREN		Lesson #	Date																																																																																																		
Practising Checklist	<ul style="list-style-type: none"> Check notes Check rhythm Count and sing Repeat notes and at least 3 times 	<ul style="list-style-type: none"> Is the rhythm correct? Is the beat steady? Do you hear yourself? Can you hear yourself? 	<table border="1"> <tr> <th colspan="2">PRACTICE RECORD</th> </tr> <tr> <td>1</td> <td>2</td> </tr> <tr> <td>3</td> <td>4</td> </tr> <tr> <td>5</td> <td>6</td> </tr> <tr> <td>7</td> <td>8</td> </tr> <tr> <td>9</td> <td>10</td> </tr> <tr> <td>11</td> <td>12</td> </tr> <tr> <td>13</td> <td>14</td> </tr> <tr> <td>15</td> <td>16</td> </tr> <tr> <td>17</td> <td>18</td> </tr> <tr> <td>19</td> <td>20</td> </tr> <tr> <td>21</td> <td>22</td> </tr> <tr> <td>23</td> <td>24</td> </tr> <tr> <td>25</td> <td>26</td> </tr> <tr> <td>27</td> <td>28</td> </tr> <tr> <td>29</td> <td>30</td> </tr> <tr> <td>31</td> <td>32</td> </tr> <tr> <td>33</td> <td>34</td> </tr> <tr> <td>35</td> <td>36</td> </tr> <tr> <td>37</td> <td>38</td> </tr> <tr> <td>39</td> <td>40</td> </tr> <tr> <td>41</td> <td>42</td> </tr> <tr> <td>43</td> <td>44</td> </tr> <tr> <td>45</td> <td>46</td> </tr> <tr> <td>47</td> <td>48</td> </tr> <tr> <td>49</td> <td>50</td> </tr> <tr> <td>51</td> <td>52</td> </tr> <tr> <td>53</td> <td>54</td> </tr> <tr> <td>55</td> <td>56</td> </tr> <tr> <td>57</td> <td>58</td> </tr> <tr> <td>59</td> <td>60</td> </tr> <tr> <td>61</td> <td>62</td> </tr> <tr> <td>63</td> <td>64</td> </tr> <tr> <td>65</td> <td>66</td> </tr> <tr> <td>67</td> <td>68</td> </tr> <tr> <td>69</td> <td>70</td> </tr> <tr> <td>71</td> <td>72</td> </tr> <tr> <td>73</td> <td>74</td> </tr> <tr> <td>75</td> <td>76</td> </tr> <tr> <td>77</td> <td>78</td> </tr> <tr> <td>79</td> <td>80</td> </tr> <tr> <td>81</td> <td>82</td> </tr> <tr> <td>83</td> <td>84</td> </tr> <tr> <td>85</td> <td>86</td> </tr> <tr> <td>87</td> <td>88</td> </tr> <tr> <td>89</td> <td>90</td> </tr> <tr> <td>91</td> <td>92</td> </tr> <tr> <td>93</td> <td>94</td> </tr> <tr> <td>95</td> <td>96</td> </tr> </table>	PRACTICE RECORD		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
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VOCABULARY TERM STICKERS	
mano sinistra (MS)	natural minor
melodic interval	opus
melodic minor	perfect interval
meno	phrase
meno mosso	pianissimo
mezzo-forte	piano
mezzo-piano	piu
minor interval	poco
minuet	portamento
moderato	prelude
molto	prestissimo
natural	presto

Homework sheet from MYChecklist™ book used for Moonbeams 3 students. This book also includes 96 mix and match music vocabulary stickers.

Become an myc Teacher

Level 1 Teacher Training - can be trained in Sunrise only or all levels.

- Sunrise Materials**
- Teacher Manual
 - Student Manual SR1/2/3
 - Vocal & Instrumental Media SR1/2/3



- Sunshine Materials**
- Teacher Manual
 - Student Manual SS1
 - Vocal & Instrumental Media SS1

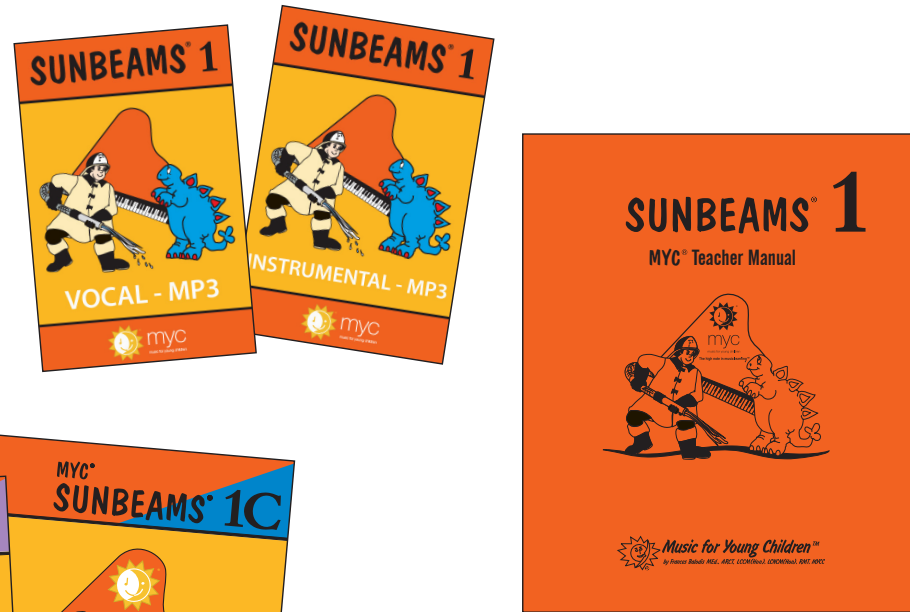


Become an myc Teacher

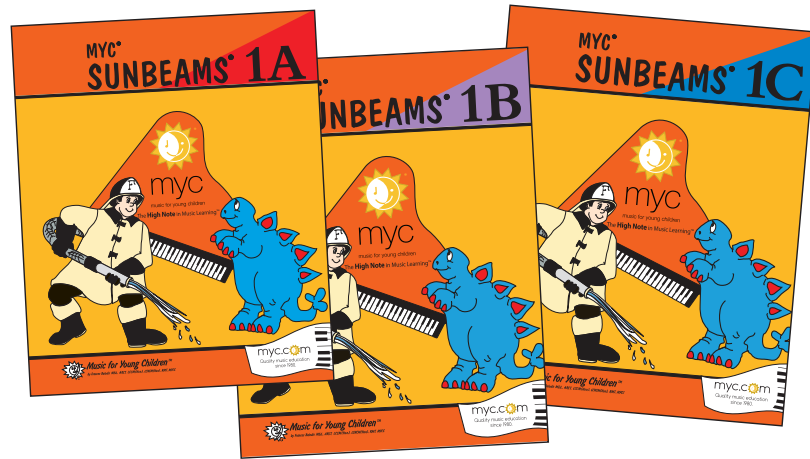
If you're interested in becoming a myc teacher, apply on our website: www.myc.com/teaching-at-myc/become-a-teacher

Sunbeams 1 Materials

- Teacher Manual
- Student Manual SB1
- Vocal & Instrumental Media SB1



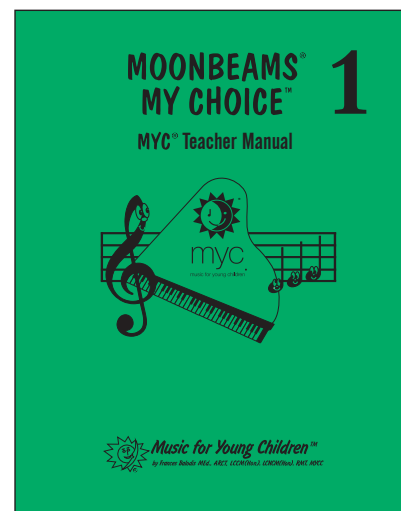
Public Products Available
(do not need to be trained)



Become an myc Teacher

Moonbeams Materials

- Teacher Manual
- Student Manual MB1
- Vocal & Instrumental Media MB1



- Bright Ideas 1**
- Bright Ideas 2**
- Moonbeams 3**
- MY Checklist**
- It's Your Turn**
- Technique Toolbox**

These products and more are available to purchase at www.myc.com



myc

music for young children