

# Notation Observations for Little Gems Pieces

- After students have learned the pieces using rote teaching/learning activities, students should look at notation while the teacher guides observations for acculturation to notation symbols and patterns.
- Continue using similar observations with all pieces. Avoid explanations, use labels. Find same/different.
- Notice how well students find symbols, patterns, and track the movement of notes in notation. Some students cannot read/track music symbols. Let it go if students have difficulty.

Complete suggestions for all pieces is on [www.musicmovesforpiano.com](http://www.musicmovesforpiano.com)

- A**
1. Point out the black music note heads, the attached stems, and the beams.
  2. Notice sets of three notes that have stems connected with a beam.
  3. Chant "Du-da-di" for each beamed group of three notes. This piece moves in three.
  4. For this piece play up stem notes with the right hand and down stem notes with the left hand.
  5. The *8va* means to play the notes an octave higher than written.
  6. Two notes played at the same time are connected with one stem.
  7. Each line ends with dotted notes, named dotted quarter notes.
  8. Compare each line of music. Notice differences in direction for sets of three beamed notes in the beginning of each line of music.
  9. Point out the 'bar lines' and use the term. Tell students it separates the notes so the eye can see the note movement better.
  10. Tell students that what is between two bar lines is called a 'measure.' Count measures in each line.
  11. Point out the treble clef *Symbol* and tell students it is used for piano keys on the high (right - whatever works) side of the keyboard. No need to explain more or even name it. Recognize the symbol.
- B**
1. Look at the two different kinds of rests. Simply tell students this means no sound with that hand. Let go of each hand at the right time.
  2. Compare the rhythm pattern look of lines 1, 2, and 4.
  3. A good rhythm pattern chant is "Du-de Du-de Du-de-ta Du." This piece is in duple meter and moves in two.
  4. Point out the bass clef *Symbol* and tell students it is used for piano keys on the low (left - whatever works) side of the keyboard. No need to explain more or even name it. Recognize the symbol.
  5. Compare the playing area of the left hand note D. One D is in the low area (note is below the staff) and another D is in the bass area (note is on the bass staff).
  6. Flats in this piece indicate black piano keys. Compare measure 1 with measure 2 that has no flats.
  7. Notice that only one flat is needed, because the second note is automatically flatted before the bar line..
  8. Have students notice the change of clef symbols throughout the piece
- C**
1. Notice that this piece uses only three black piano keys.
  2. Compare each line. Look for same and different. Look at the direction of movement.
  3. Black note heads with stems are named quarter notes. Chant "Du-da-di" for three quarter notes. This piece is in triple meter and moves in three.
  4. Notice the range of this piece. Sit in a place where the ending is easily played.
  5. Advanced students may play the duet part with the LH and all the treble clef notes with the RH.

- D**
1. White note heads with dots are named dotted half-notes. Chant "Du-da-di" for each dotted half-note.
  2. Show students measures and bar lines. Compare the first four measures with the second four measures.  
Notice the lowest C on the piano indicated with an octave lower symbol. The G is an octave higher.
  3. Compare direction of movement of the three quarter notes. Chant "Du-da-di" for three quarter notes.
- E**
1. Compare the **sound** of the first line and the second line, then look at the notation. The same notes are played an octave higher.
  2. Notice that dots **above** and **below** notes indicate a separated sound, or "staccato" sound.
  3. Notice the sound of a 5th in the LH notes. The look of a 5th is matched (line skip-line line or space skip-space space).
  4. Point out what **G** looks like in notation. Compare the look of the first LH note in each line. Low G and Bass G.
  5. Notice the look of Low C and High C at the end: both need two leger lines. Notes are on the 2nd line.
- F**
1. Both right hand and left hand notes are mostly on the treble and bass staves.
  2. Find notes that are above the staff.
  3. Listen to the melody sound of two notes that are right next to each other in three lines of this piece.
  4. Look at the placement of the notes in measures 7-8 and compare with measures 9-10.
- G**
1. Find the lowest and highest notes and then sit in a place where all notes can be easily played.
  2. Contrast separated and connected styles.
  3. Find dotted notes and staccato notes.
  4. Compare the sound of lines 1 and 2.
  5. Notice that the pattern in measure 17 repeats in different locations.
  6. The curved line between the notes in measures 23-24 is a tie, which means to hold the note to make a longer sound. Do not play the second tied note, but feel it's sound in the rhythm.
  7. The last note, low A, has 3 leger lines. Look at it on the keyboard before you play to be accurate.
- H**
1. Play with flow for a full line of music and end quietly.
  2. Compare lines 1-2-3. What is different?
  3. Line 2 is played on the treble staff. Line 3 is on the high side of the treble staff.
  4. Notice the direction of movement in line 4.
  5. A natural symbol is in measure 1. Play a white key here.
  6. Observe the tie in measures 16-17.
- I**
1. Notice the half-note quarter rhythm pattern. Move and chant, feeling the long Du (da is silent) di.
  2. Feel the swaying rhythm while crossing hands.
  3. Look at the bass clef notes. Compare the four lines.
  4. Look at the note the right hand plays throughout the piece.
- J**
1. Compare **J** with **I**. The same notes are rewritten in duple meter.
  2. What notes were added to make this piece move in two?
  3. Notice the notes on leger lines above the treble staff. Name them.
- K**
1. Compare lines 1 and 2.
  2. Find measures that repeat in the same place.
  3. Find measures that repeat in a different octave.
  4. Chant Du-de Du-de for each measure. Notice the half-note receives a full "Du-de."

- L**
1. Compare the bass clef notes in every line.
  2. Observe the tie in the bass clef.
  3. Look for same and different as the notes repeat or move.
  4. Listen to the sound of the ending in measures 15-16 (So-Do).
- M**
1. Notice the rhythm pattern of the first four notes. How many times does this happen in the piece?  
Chant Du-da-di Du for this rhythm pattern. The piece is in triple meter.
  2. The first phrase repeats in the second line.
  3. Which way does the third line move?
  4. Compare the ending phrase with the first phrase.
  5. Notice the direction for each hand moves.
  6. What clef sign is used for this piece?
  7. Notice the leger lines for notes below the staff.
  8. What sound do you hear for the last two notes? (So-Do)
- N**
1. Compare the rhythm pattern for this piece with M.
  2. Compare the first two measures with the second two measures. What is different?
  3. How does each hand move in the third line?
- O**
1. Compare line 1 with line 2. Are they the same or different?
  2. Notice how the pattern in the first measure repeats in different octaves.
  3. Notice how the pattern in the first measure of line 2 repeats in different octaves.
  4. The left hand plays on every "Du." Chant "Du-Da-Di" for this triple meter piece.
- P**
1. Look at the three beamed notes. When does this rhythm pattern change?
  2. Compare the direction of movement between lines 1 and 2.
  3. Compare the direction of movement between lines 1 and 3.
  4. Compare the direction of movement between lines 2 and 4.
- Q**
1. Notice how many notes are in each measure. There are three. These are all 8th notes.
  2. Sometimes notes are played together. Find the measures where two notes play at the same time.
  3. This piece is in triple meter, moving in three. Chant "Du-Da-Di" throughout the piece. Does this rhythm pattern change? Where?
  4. Find two different rests in this piece. One rest is an 8th note rest. The other rest means silence for the whole measure; notice how this note hangs from the 4th line.
- R**
1. How many quarter notes are in the first measure? (three) Count the number of measures that have three quarter notes.
  2. Chant "Du-Da-Di" throughout this piece. It is in triple meter and moves in three.
  3. Notice the last note in each line. A white note head with a stem and a dot is called a dotted half-note.  
The dot is placed to the side of the white note head.
  4. Does the 1st line or the 2nd line sound like the last line.
  5. Notice the direction of movement and the sound the direction creates.
  6. Notice the 3rd line. The pattern in the first measure is repeated lower in the 2nd and 3rd measures.
  7. The notes on the 3rd line are on the treble staff.
  8. Only one note in line 2 is on the treble staff. The other notes are above the treble staff.
  9. Advanced students can play this piece with two hands. Carefully work out the fingerings.

- S**
1. Notice the octave higher symbol. Are the notes in measures 1-2 and 3-4 the same?
  2. Compare the first two measures of each of the four lines.
  3. This piece is in two-part form. Lines one and two are the first part. Lines three and four are the second part. Is there any difference between the two parts?
  4. Can you tell the meter of this piece by looking at the last line? It is triple meter, moving in three.
- T**
1. Look at the last line and name the meter of this piece. It is triple meter, moving in three.
  2. Compare the rhythm patterns in all four lines. Are they all the same? The 4th line ends with a dotted half note.
  3. This piece uses three white piano keys and three black piano keys.
  4. How many measures have three notes on the bass staff?
  5. How many measures have three notes on the treble staff?
  6. Notice how three white notes look when they are played together.
  7. Notice repeated measures in line three.
- U**
1. How many quarter notes are in each measure.
  2. This piece is in duple meter and moves in two. Chant "Du-de Du-de" for each measure.
  3. What is the difference between measures 1-2 and measures 3-4?
  4. Notice the look of quarter note rests and whole measure rests. What does a rest mean? Silence.
- V**
1. Which hand plays the same piano key in lines 1 and 2?
  2. Which hand plays the same piano key in line 3?
- W**
1. Which two lines look the same? (1 and 3)
  2. Compare the meter look with **V**. One piece moves in two and the other piece moves in three.
  3. What is the difference between the first two measures of each line?
- X**
1. Notice the movement of the three notes in each measure. The notes are next to each other and look like line-space-line or space-line-space.
  2. Find two measures that look different from all the other measures. These are measures 7 and 16.
- Y**
1. How many measures look like the same rhythm pattern as in measure 1?
  2. Chant "Du-ta-Da-Di" for each of these measures. Triple meter moves in three.
  3. The bass clef notes are all on the bass staff. How many different notes are there? Two.
  4. Locate the tied notes.
- Z**
1. How many measures look like the same rhythm pattern as measure 1?
  2. Chant "Du-Da-ta-Di" for these measures. Triple meter moves in three.
  3. What clef symbol is used for this piece? Treble clef.
  4. Compare the sound and look of lines 2 and Same sound an octave higher.
  5. The high G in the last line is on four leger lines. Notice the octave higher at the end.