

**BOOK 1**  
**Teacher's Lesson Plans**

# **Music Moves for Piano**

**By Marilyn Lowe**  
**In cooperation with Edwin E. Gordon**

**A Piano Series Based on the Music Learning Theory  
of Edwin E. Gordon  
Designed to Develop Audiation and  
Keyboard Performance Skills**

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## Unit 4



### LESSON TIME OBJECTIVES

#### ACTIVITIES TO TEACH AUDIATION SKILLS

1. Movement activities: pulsating and continuous fluid.
2. Use the voice to sing and chant:
  - Sing songs.
  - Sing Major tonic and dominant tonal patterns using BUM.
  - Chant two- and four-macrobeat rhythm patterns in Duple and Triple meter.
  - Name (label) macro/microbeat patterns in Triple meter.

#### KEYBOARD GEOGRAPHY AND TECHNIQUE

1. Practice movement of two adjacent fingers in Duple and Triple meter.
2. Practice playing repeated keys.
3. Practice playing both separated and connected styles of articulation.

#### EXPLORATION/CREATIVITY/IMPROVISATION

1. Chant then play on one key a four-macrobeat, macro/microbeat Duple meter rhythm pattern.
2. Improvise with four-macrobeat, macro/microbeat Duple meter rhythm patterns. Use any keys. Use a soft fist to gently “knock” the rhythm pattern.
3. Chant then play on one key a two-macrobeat, macro/microbeat Triple meter rhythm pattern.
4. Improvise with two-macrobeat, macro/microbeat Triple meter rhythm patterns. Use any keys.

### BOOK/LISTENING ASSIGNMENTS

1. Review “Flute and Bassoon,” “Lizards,” and “Falling Leaves,” (with emphasis on playing with a consistent tempo). Teach students to play “Hide and Seek” and “Cotton Candy.”
2. Practice all pages marked in the student book.
3. Use the “Check List.”
4. Study skills: Chant the rhythm while playing. Keep hands/fingers close to the keys when playing.
5. Learn to sing the “Song to Sing,” but do not try to play it or watch someone play it.
6. Listen to this unit on the recording, echo the patterns, and listen to the next unit for familiarization.
7. Listen to Track 3 on the *Pattern CD*.

### PATTERNS, SKILLS, AND TERMINOLOGY

1. Duple and Triple meters: Aural/Oral. Macro/microbeat patterns.
2. Duple and Triple meters: Verbal Association. Pattern function labels (DU DE for Duple macro/microbeat patterns and DU DA DI for Triple macro/microbeat patterns).
3. Major tonality: Aural/Oral. Sing tonic/dominant patterns.

## TEACHER'S NOTES

1. Tap macrobeats or microbeats lightly on a student's shoulder while the student is performing. This reinforces beat consistency.
2. Engage students in macro/microbeat movement as often as possible during the lesson. Macrobeat movement establishes and maintains tempo and microbeat movement establishes a feeling for meter. With practice, students eventually will be able to audiate the underlying macrobeats and microbeats while performing.
3. Students should experiment with performer controls and sound "ideas" using tone clusters. Clusters remove the fear of sounding "correct" and place importance on character and quality of sound.

## LESSON PLAN

### ACTIVITY TIME (12 minutes)

#### Duple Meter

1. Have S stand and engage in the Duple meter "Watch Please" game. Continue movement.
2. T and S sing "Duple Meter."
3. Have S chant macrobeats using BAH.
4. Have S chant Duple meter microbeats using BAH.
5. Ask S to, "Echo my patterns" (use BAH for four-macro/microbeat patterns and continue movement).
6. T sings "Old MacDonald" using BUM:
  - S do a shoulder dance.
7. T sings "Ring Around the Rosy" using BUM:
  - S move to macrobeats and microbeats.
8. T sings "Frere Jacques" using BUM:
  - S do a whole body dance with feet glued.

#### Duple Meter Performance Piece

1. T tells S how to move while listening to a performance. Establish meter and play the piece.

2. T plays "Lazy Day" two times (p. 18, student book):
  - S fold their arms and rock.
  - S move their whole bodies very slowly.

#### Triple Meter

1. Have S stand and engage in the Triple meter "Watch Please" game. Continue movement.
2. T and S sing "Triple Meter."
3. Have S chant macrobeats using BAH.
4. Have S chant Triple meter microbeats using BAH.

#### Triple Meter Rhythm Pattern Instruction

1. Rhythm 2A2—Verbal Association, Macro/microbeat patterns.
2. Use patterns from the *Rhythm and Tonal Pattern CD/Book*.

#### Song to Sing: "Big Ben" (M/T)

1. T sings the song using BUM. S roll their arms.
2. T establishes tonality and S sing the resting tone using BUM:
  - T sings the song.
  - S move their hips. S freeze and sing the resting tone when the T stops singing. Use BUM.
3. T establishes tonality. Have S imitate tonal patterns. Use BUM, then use tonal syllables.



4. Establish Triple meter and have S echo the following rhythm pattern from "Big Ben." Use BAH, then use rhythm syllables.



5. Teach S to sing the song.

### Major Tonality Pattern Instruction

1. Tonal 1A1– Aural/Oral,  
Sing the first pitch of the pattern.
2. Tonal 1A2–Aural/Oral,  
Sing the resting tone.
3. Tonal 1A3–Aural/Oral,  
Students sing tonic/ dominant patterns.
4. Use patterns from the *Rhythm and Tonal Pattern CD/Book*.

### Triple Meter Performance Piece

1. Tell S how to move while listening to a performance. Establish meter and play the piece.
2. T plays “Twin Kangaroos” two times (p. 17, student book):
  - S move their elbows in all the space around.
  - S move their fingers very quickly.

### KEYBOARD GEOGRAPHY AND TECHNIQUE (10-15 minutes)

#### Activities Away from the Keyboard

##### Body Awareness Activities

1. S stand and swing both arms.
2. S feel the arms hang easily from the shoulders.
3. S raise their shoulders as high as they can. Hold the shoulders up, then drop them.
4. Ask S how they feel with the shoulders dropped (“good”).

#### Keyboard Activities

##### Locating Keys

1. Have S line up by the piano and play all the sets of two black keys gently. Use a loose fist (remind S to use their eyes to look before playing).
2. Have S play all the sets of three black keys gently with a loose fist.
3. Show S a keyboard flash card with one circled black key:
  - Have S look at the circled key, look at the key on the keyboard, then play it one time when T reaches the count of three.
  - Have S find the same key in different places.

- Have S play a key one, two, three, or four times.
- Have S play a key softly or loudly with a gentle tone.

##### How to Play a Key: Physical Gestures

1. Have S choose any black key, then feel the arm-hand-fingers as a unit “float” into the key. Feel a downward movement.
2. Have S play repeated notes. Ask them to feel as if the bottom of the key is sending the finger to the top of the key.
3. Have S practice feeling the fingers respond to forearm movement.

##### Articulation: Separated and Connected

1. Have S play any two black keys separated.
2. Have S play any two black keys connected.

##### Preparation for “Twin Kangaroos”

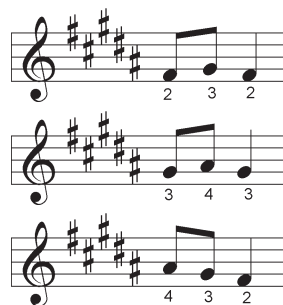
1. Teach S this Triple meter three-note melodic pattern.



- Have S play this pattern two times without a pause (the repeated note may need extra practice).
  - Use each hand alone.
2. Have S play a set of two black keys at the same time. Play hands together.

##### Preparation for “Lazy Day”

1. Teach S to play different combinations of the three black keys in Duple meter. Use the middle fingers. RH fingering is given. Also use the LH.



**EXPLORATION/CREATIVITY/IMPROVISATION****(10 minutes)**

Complete the “Exploration/Creativity/Improvisation” activities in the student book unit as well as the following activities.

**Triple Meter Rhythm Patterns**

1. T establishes Triple meter, then plays a two-macrobeat, macro/microbeat pattern on one key.
2. Have S echo the pattern with the voice using BAH.
3. Have S play the rhythm pattern on one key. Audiate or chant the pattern.
4. Repeat this activity.

**Duple Meter Rhythm Patterns**

1. T establishes Duple meter, then plays a four-macrobeat, macro/microbeat pattern on one key.
2. Have S echo the pattern with the voice using BAH.
3. Have S play the rhythm pattern on one key. Audiate or chant the pattern.
4. Have S form soft fists and “knock” the rhythm pattern on sets of black keys.
5. T may answer S creative “knock.”

**REVIEW (5 minutes)**

1. Review “Flute and Bassoon,” “Lizards,” and “Falling Leaves.”
2. Tell S that the piece is in Duple meter because they are audiating DU DE for microbeats. Establish meter and play the piece. Have S move to macrobeats and microbeats while chanting the rhythm. Use BAH or DU DE.
3. Follow the procedure for learning a new piece:
  - Have a book on the keyboard opened to the review piece.
  - S sits in the middle of the keyboard area where the piece is played.
  - S prepares hands and fingers on the keys.
  - T and S establish meter before playing.
4. T should help S with any difficult parts.
5. T or S may perform a duet part with the solo. Encourage ensemble experience.



**PERFORMANCE PIECE (10 minutes)**

**Hide and Seek** CD Track 11

The musical score is titled "Hide and Seek" and is identified as CD Track 11. It is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into two main sections: a "Student Part" and a "Duet Part". The Student Part is a single melodic line on a treble clef staff, starting with a whole rest for two measures, followed by a sequence of eighth notes. Fingerings 2 and 3 are indicated for the first two eighth notes. The Duet Part consists of two staves: a treble clef staff and a bass clef staff. The treble clef part starts with a whole rest for two measures, followed by a sequence of quarter notes. The bass clef part starts with a mezzo-forte (*mf*) dynamic and a sequence of eighth notes. The piece concludes with a double bar line.

**Meter:** Duple

**Macrobeats:**

Two quarter notes on a single staff, each labeled "Du" below it, representing the macrobeats of the 2/4 meter.

**Microbeats:**

A sequence of four quarter notes on a single staff, labeled "Du De Du De" below them, representing the microbeats of the 2/4 meter.

**Tonality:** Mixolydian

**Resting Tone:**

**Keyality:** E<sup>b</sup>

**Form:** A A<sup>1</sup>

A treble clef staff with a single note on the second line, which is E-flat, labeled "So" below it.

**PREPARATORY GAMES AND ACTIVITIES**

1. T plays the piece. Have S move to macrobeats. Have S move to microbeats to decide if the meter is Duple or Triple. (If S cannot feel the microbeats, have them move in two and chant DU DE for microbeats.)
2. Tell S that the hands do not move for “Hide and Seek.” Have S tap the hand-finger movements in the air (or on the legs) while chanting the rhythm. Use DU DE.

**STUDENTS LEARN TO PLAY  
“HIDE AND SEEK”**

1. Compare “Hide and Seek” and “Falling Leaves.” Talk about what is the same or different.
2. Have S line up and go to the keyboard one at a time. (Have a book in place opened to “Hide and Seek.”)
3. Have S count the sets of two black keys to locate the starting place for the piece.
4. Have S sit (or stand) in the middle of the keys used to play the piece.
5. Have S prepare hands and fingers on the keys.
6. T and S should establish meter. Have each S plays the first two macrobeats..
7. Tell S that this pattern is played three times. The hands echo each other.

8. Have S play the piece up to the last measure.
9. Have S listen with closed eyes while the T plays the last half of the piece. Ask S to audiate the ending to hear which of the two black keys ends the piece. Have S play that key. (All S cannot do this, so provide immediate help).
10. S should be able to play the piece through with a consistent tempo while chanting the rhythm.
11. T may play the duet part with the S.
12. Some S may be ready to learn the student duet part. However, S may learn the duet part at a later lesson during the unit review time.

**PERFORMANCE PIECE (10 minutes)**

## Cotton Candy

CD Track 12

The musical score for 'Cotton Candy' is presented in a rounded rectangular frame. It features two staves: a treble clef staff for the 'Student Part' and a bass clef staff for the 'Duet Part'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. The 'Student Part' consists of a series of eighth notes, while the 'Duet Part' consists of a series of quarter notes. The piece concludes with a double bar line.

**Meter:** Triple

**Macrobeats:**

Du Du

**Microbeats:**

Du Da Di Du Da Di

**Tonality:** Dorian

**Resting Tone:**

Re

**Keyality:** E<sup>b</sup>

**Form:** A A<sup>1</sup>

**PREPARATORY GAMES AND ACTIVITIES**

1. T plays the piece. Have S move to macrobeats. Have S move to microbeats to decide if the meter is Duple or Triple. (If S cannot feel the microbeats, have them move in three and chant DU DA DI for microbeats.)
2. Have S echo this rhythm pattern. Use BAH, then use rhythm syllables.

Du Da Di Du Da Di Du Da Di Du

3. Tell S that the hands do not move for “Cotton Candy.” Have S tap the hand-finger movements in the air (or on the legs) while

chanting the rhythm using DU DA DI.

4. S may need practice tapping the LH moving macrobeats.

**STUDENTS LEARN TO PLAY “COTTON CANDY”**

1. Have S line up and go to the keyboard one at a time. (Have a book in place opened to “Cotton Candy.”)
2. Have S count the sets of two black keys to locate the starting place for the piece.
3. Have S sit (or stand) in the middle of the keys used to play the piece.
4. Have S prepare hands and fingers on the keys.
5. Tell S that one hand plays macrobeats. Establish meter and have each S play the first phrase with the LH while chanting DU DA DI.
6. Tell S that this pattern repeats except for the last note. Have S play the second phrase with the LH.
7. Have S play the piece with the LH while the T plays the RH. Chant the rhythm.
8. Have S play the RH microbeats while T plays the LH.
9. S may have difficulty playing the entire piece, or playing with a consistent tempo, but most S can play this piece after a few weeks.
10. The T may perform the duet part with the S.
11. Some S may be ready to learn the student duet part, or wait until a later lesson and teach the

duet part during a review time.

## **ASSIGNMENT DISCUSSION FOR THE NEXT LESSON (5 minutes)**

### **STUDENT HOME PRACTICE INSTRUCTIONS**

1. Tell S to review all marked performance pieces.
2. Tell S that items played at each lesson are checked and dated by the T for home practice.
3. S should check items when practiced at home. Items not checked by the T will be completed during a review time.
4. Tell S to listen regularly to the recordings and to echo the patterns.
5. Tell S to improvise and create every day.
6. Remind S to chant the rhythm patterns when they play.
7. Remind S that the assignments are printed in the “Lesson Time Objectives.”

### **WRITE ASSIGNMENTS IN THE STUDENT BOOK**

1. T dates all items on the “Check List” that were studied at the lesson.
2. T places a sticker or makes a mark by the page numbers to indicate pages studied at the lesson. These pages are for home practice.

### **NOTES:**

**Music Moves for Piano** is the first piano method of its kind. It applies Edwin E. Gordon's Music Learning Theory to the teaching of piano. When music is taught as an aural art, lessons build a foundation for lifelong musical enjoyment and understanding. With guidance, "sound to notation" leads to fluent music performance, reading, and writing. Following are some of the major concepts of this approach:

- Rhythm is based on body movement: Feel the pulse and meter then chant rhythm patterns. Move in both a continuous fluid way and a rounded, pulsating way.
- Tonal audiation is developed by singing. Singing songs and tonal patterns develops pitch sensitivity, singing in tune, and a "listening" ear.
- Music pattern vocabularies are acquired and applied to listening and performing
- Various elements of music, such as rhythm, meter, pulse, tonality, harmony, style, and form, are studied.
- Creativity is fostered by using different elements of music, such as rhythm, pitch, harmony, and form to create with.
- Improvisation activities apply everything a student learns. Use familiar patterns from folk songs, transpose, change tonality and meter, create variations and medleys, and create melodic, harmonic, and rhythmic variations.
- Perform with technical freedom. Students learn how to use the playing apparatus from the beginning of lessons.

**Marilyn Lowe**, who has taught piano for more than 40 years, has used her experiences and knowledge to create a non-traditional piano method based on Edwin E. Gordon's theories of audiation. Other influences include the techniques and theories of Carl Orff, Shinichi Suzuki, Emile Jaques-Dalcroze, Zoltan Kodaly, and Dorothy Taubman. Lowe has been using this approach successfully with her students for more than 20 years. Her academic credits include degrees in liberal arts and piano from Knox College in Galesburg, Illinois, and a master's degree in piano from Indiana University in Bloomington. Lowe completed additional graduate study in organ and music theory at Indiana University. She would like to express appreciation to her former music teachers: Nadia Boulanger, Murray Baylor, Walter Robert, and Menahem Pressler.

**Edwin E. Gordon** is known throughout the world as a preeminent researcher, teacher, author, editor, and lecturer in the field of music education. In addition to advising doctoral candidates in music education, Gordon has devoted many years to teaching music to preschool-aged children. Through extensive research, Gordon has made major contributions to the field of music education in such areas as the study of music aptitudes, stages and types of audiation, music learning theory, and rhythm in movement and music.

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