

Music Moves for Piano



By Marilyn Lowe
In cooperation with
Edwin E. Gordon

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

Dear Teachers, Parents, and Students,

Welcome to an exciting, new approach to piano study - one that teaches music as an aural (listening) art as well as an oral (performing) art. This piano method is based on the music research of the world-renowned American music educator, Edwin E. Gordon.

Many can play the piano, but learning to make music is what begins a lifetime of musical enjoyment. To make music with understanding, you first need to acquire a music pattern vocabulary. Rhythm and tonal patterns, movement activities, singing, and chanting build both music vocabulary and musicianship. This “musical language” progresses to enable students to read music, to improvise, to write original compositions, and to perform. Not only do students develop strong musical skills that prepare them to play and perform throughout their lives, but also they gain something more important – love, understanding, and appreciation of music.

Beginning repertoire of this piano series consists of short original compositions and folk songs. The original compositions were created as games to build technical skills, to provide ensemble experience, and to help students become familiar with the whole keyboard. The collection of rich and varied folk songs enables students to quickly learn to play what they sing and provides a foundation for creating their own pieces, improvising, and transposing.

Teacher lesson plans for each unit ensure sequenced instruction. Students learn all new material at the lesson. At home, students can work on assignments that are clearly marked on each page. Because listening is so important for strengthening music skills, accompanying recordings provide daily reinforcement of the study material. Parent involvement includes encouraging their children to practice, helping them to read and follow instructions, and listening to and enjoying their music creativity.

Join me in this wonderful music adventure!

Marilyn Lowe

BOOK 1
Teacher's Lesson Plans

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**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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G-6440

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ISBN: 1-57999-344-3

Distributed by GIA Publications, Inc.

7404 S. Mason Ave., Chicago, IL 60638

(708) 496-3800 or (800) 442-1358

www.giamusic.com

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Digital Version Created: July 25, 2021

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Overview

About *Music Moves for Piano*

Music Moves for Piano is a new, 21st century piano method that applies music learning theory, or theories of audiation as developed by Edwin E. Gordon, to piano instruction.

Music learning theory and audiation. Gordon's concept of music learning theory and audiation are synonymous. Audiation means, in the simplest terms, hearing music in the mind with comprehension, whether or not the sound is physically present. Many past musicians throughout history have advocated that music be learned as an aural art. Audiation is fundamental for developing comprehensive music literacy. If the ear and the mind audiate, the listener will comprehend music. Gordon developed ways to help students learn how to audiate.

Music aptitude. Everyone has the potential to learn music. This potential is called music aptitude, which is a product of innate potential and environmental influences. This means that an early environment of appropriate listening, singing, and chanting, along with hearing functional rhythm and tonal patterns (the music vocabulary) affects the level of a personal music aptitude. Music aptitude is developmental until age nine, at which time it stabilizes and future testing is based on achievement. Regardless of the personal level of music aptitude, all humans can learn to audiate.

Questions about music learning. Gordon's extensive body of research and practical field testing about how we learn music provides answers to many common questions:

- Why can students play difficult repertoire and not be able to play “Happy Birthday” without music notation?
- Why can some students play cadences fluently, yet be unable to improvise using a common tonic - dominant chord progression?
- Why can many adults, after years of study, only play a few pieces they learned in high school?
- Why are so many adults not able to read unfamiliar music or accompany singers and instrumentalists?
- Why does creating and improvising seem impossible to many adults who can read music?

The answer: These people do not know how to audiate. *Music Moves for Piano* teaches piano students how to audiate and produces dramatic results, because it reverses the common music teaching process that focuses on learning to read music notation from the beginning of piano instruction.

An audiation-based piano method. Before *Music Moves for Piano*, no piano material existed specifically for teaching audiation skill. Since 1992, the music, techniques, and exercises for learning how to audiate evolved into both Student Books and Teacher Lesson Plans. Students assisted in this learning process by helping to explore and discover music in a new way. Students laughed at mistakes and learned quickly. Piano lessons were fun as using Gordon's theories of audiation to teach piano proved possible. When students engaged in improvisation activities and acquired a music pattern vocabulary, they recognized that they were developing musicianship and becoming confident performers with internal understanding.

Change can be uncomfortable. Understanding something that is a departure from an established, common tradition requires time and effort. Teachers may wonder if this new way of teaching is worth the effort. It is, if piano lessons for the mass are going to survive in the 21st century. This audiation-based music learning process guides students' musical growth in an enjoyable way. They know they are learning to understand music. Teaching students how to audiate continues to provide insights and revelations into how music works and why music sounds the way it does. Music becomes alive, and one intuitively knows that music is intrinsic to the human spirit.

Compare music learning with language learning. Music is an aural art. Music learning can be compared with language learning. There are five music vocabularies: 1) listen, 2) sing/chant/perform, 3) audiate/improvise/think, 4) read, and 5) write.

Students of all ages, from birth through advancing years, should listen to a wide variety of carefully chosen music. After listening, they should chant, sing, or perform on an instrument the organized, categorized and functional rhythm and tonal pattern vocabulary that is the foundation for developing audiation skill. Students will acquire a large music pattern vocabulary through sequenced pattern instruction to use when learning, performing, and listening to music. In both language learning and music learning, we listen and speak or perform before learning to read and write. Students should use their pattern vocabulary to improvise, just like we converse with language. Improvisation cements learning. Then students should be able to read what they know.

The audiation approach of *Music Moves for Piano*. In *Music Moves for Piano* students learn specifically organized tonal and rhythm patterns in combination with specific skills through sequenced pattern instruction. Skills include the following: learning labels or names of music contexts and patterns; associating rhythm and tonal syllables with patterns; improvising, arranging, playing by ear, composing; and reading and writing music notation.

Rote (discrimination) and inference (generalization) learning. Rote learning is purposeful and intentional, not mindless. Rote teaching is used to help students learn audiation skills and acquire a music pattern vocabulary. Discrimination learning is rote teaching because the teacher asks the question and then gives the answer. Rhythm and tonal patterns are learned by rote. Songs and performance pieces are learned by purposeful, intentional rote teaching. The rote process for learning songs and performance pieces is “whole-parts-whole.” After listening to the music (the first whole), the parts apply elements of music context, content, and form specific to the song or piece. Students listen again to the “whole” with increased comprehension. Comprehension is fundamental for rote learning.

During inference learning, or generalization, students use everything they have learned from the beginning of instruction through improvisation activities and application of what they have learned by themselves or with minimal teacher guidance. Improvisation is fundamental for developing audiation skill.

Reading music notation. The teacher should individualize instruction for students as they learn to read music notation. The piano teacher is in a position to recognize a huge variety of learning exceptionalities that may prevent a student from reading music notation with fluency. It is suggested that teachers familiarize themselves with developmental issues along with the huge variety of possible exceptionalities.

Reading music notation with understanding requires abstract thinking, which developmentally happens around age 11, and sometimes later. Music notation is complex, but a careful process of learning about music symbols and their meaning on a page of notation can begin early during instruction. For example, students can learn to recognize and draw symbols for dynamics and articulation. Students can draw the five basic note parts and name them without giving a time value name to music notes. This note drawing process is outlined at the beginning of *Reading and Writing, Book 1*.

When looking at notation, students can be asked to notice tonal or rhythm patterns along with phrases that may be the same or different. Apply a large music pattern vocabulary to reading notation by separating rhythm reading from pitch reading while looking at a music score. A teacher can sort out music scores to use for reading by following the sequential pattern instruction categories.

To efficiently read music notation, playing skills are essential. For example, one can only read in D-flat major if one has the kinesthetic feel for the keyboard and an understanding of cadences and triads built on scale degrees and their functions in D-flat major. Learning individual notes and counting do not foster reading. Students who learn from *Music Moves for Piano* become good music readers if their eye/brain functions for music reading.

Method Structure and Lesson Content

Activities to develop audiation skills. *Music Moves for Piano*, developed to apply audiation skills to music learning, includes many activities to teach audiation skill. The folk song-based curriculum and lesson-time format are organized to help students learn audiation skills and apply these skills to learning repertoire. Creativity and improvisation activities are a regular part of lessons to continue fostering audiation skills.

Activity time. Students sing, chant, and move during the away from the keyboard music activity time. Students enjoy movement activities. They may arrive tired at lessons, but usually leave filled with enthusiasm because of the variety of audiation activities that complement keyboard activities and performances. Activities in lesson plans are sequential and provide readiness and reinforcement for becoming musically literate.

Habit development. Folk song curriculum, pattern instruction, rote learning, and improvisation activities start students on a pathway for developing good thinking and study habits. These habits prevent a piano studio from being “a house of corrections.” Students learn to:

- Play with flow and musicality,
- Sing before playing,
- Establish meter and tempo before beginning to play,
- Play the rhythm patterns,
- Feel rhythm patterns in a continuous fluid manner while audiating underlying macrobeats and microbeats,
- Observe good fingering choices,
- Use performer controls, such as dynamics and different articulations,
- Apply efficient study skills to the learning of new music,
- Listen for, label, and play chord changes by first using single-tone root harmony for clarity,
- Recognize/identify meter, tonality, and patterns in music they hear, and
- Approach music notation through audiation and pattern recognition instead of by decoding the score.

Keyboard and Technical Skills

Forearm and large motor movement. In *Music Moves for Piano*, students use both hands separately at first, beginning with soft fists and finger three. Gradually, other fingers are introduced. Beginning keyboard pieces engage the large motor movement of the forearm. Forearm movement and balance are basic for developing coordinated playing. A separated touch is used to engage the forearm in playing. Students learn that piano keys are depressed by forearm movement instead of pushing fingers.

Efficient movement of hands and fingers. Students observe the physical mechanism of the whole body for efficient movements and avoid tight curled fingers, twisting, reaching, keybedding and stretching movements. Finger movements and shifts are sequenced in the folk song repertoire. Students play melodies with each hand alone to equally develop both hands/fingers.

The whole keyboard. Students learn to use the whole keyboard from beginning lessons. They become familiar with both black and white piano keys as well as contrasting sounds of different registers of the keyboard. Students learn cadences, arpeggios, and scales in all keyalities and tonalities. Familiarity with keyboard geography and a strong kinesthetic sense provide a foundation for fluent reading.

Keyboard and improvisation skills. As students progress, they learn to recognize aurally, perform, read, and write all intervals, triads, inverted triads, triads on scale degrees, and seventh chords. Students play and improvise in all tonalities and meters.

Improvisation activities keep pace with keyboard skills. Students learn how to change tonality and meter, transpose, make melodic and rhythmic variations, harmonize melodies, play by ear, make arrangements, create medleys, and compose. Improvisation, using a large variety of chord changes and progressions, builds facility in creating interesting modulations and interludes.

Getting Started

Teacher's Lesson Plans

Lesson plans content. Lesson plans coordinate with every unit of the five student books. Teacher lesson plans provide sequenced instruction in the areas of audiation skill, pattern instruction, songs and performance pieces, keyboard technique, creativity and improvisation, and general readiness. The “whole-parts-whole” approach includes essential tonal and rhythm patterns for songs and performance pieces as parts of the learning process. Patterns continuously strengthen audiation skills and help students to learn and remember music.

Categories in the lesson plans are sequenced and are a resource of ideas that may be used at different times. “Lesson Time Objectives” presents an overview of the lesson plan and provides an assignment source for students in the student books. Students should read this column and learn to spell and define all the words that may be new for them. Assignments may be dated on this column.

Length of lesson plan. Each lesson plan is designed for an hour's instruction with three or four students. However, teachers can adapt lesson plans for individual instruction, two students for 45 minutes, overlapping students, or weekly group activity sessions.

Use the lesson plans. Lesson plans are carefully sequenced within a book and within the series of books. Follow the lesson plans for each unit of instruction. After students become familiar with the course of instruction in *Music Moves for Piano, Book 1*, teachers may emphasize a particular aspect of the lesson plans for a few weeks. For example, teachers may spend more lesson time on triple meter, or creativity and improvisation activities for a few weeks. Or have a multi-week instructional unit for students to review scales, cadences, and arpeggios in assigned keyalities and tonalities. This approach of using modules adds variety to lessons and homework while providing opportunities to focus on specific elements of instruction. However, it is important to complete Student Book 1, with 20 units, in one year of instruction. Students need to move on to Student Books 2 and 3 to gain the full value of audiation-based instruction. Otherwise, they may become bored and stuck without making necessary progress in developing audiation skills.

Teacher’s Study to Become Familiar with *Music Moves for Piano*

Ways to study *Music Moves for Piano*, Teacher’s Lesson Plans, Book 1.

- As with all piano methods, familiarity is necessary. Take time to gain an overview of how *Music Moves for Piano* works in lessons.
- First, listen to the audio recording while looking at the corresponding pages in the student book.
- Next, briefly glance through all of each “Lesson Time Objectives” separate categories in the Teachers Lesson Plans book, one category at a time. The “Lesson Times Objectives” provide an overview of lesson content and student assignments.
- Finally, read through each section of the lesson plans for every unit, one section at a time, to get an idea of the teaching activities. For example, read the “Keyboard Geography and Technique” section for each unit.
- An understanding of the categories, the material within each category, and how it is sequenced in lesson plans for the whole series will help in understanding and moving forward.
- Know that Student Book 1, after students have completed Keyboard Games A and half of Keyboard Games B, can and should be completed in one year. Review time of Student Book 1, Units 11-20, continues while students are in Student Book 2.
- Avoid taking time for extra modules that will prevent Book 1 from being completed within one year of lessons, which usually is from 30+ lessons. It is essential that students keep moving forward so audiation skills continue to develop in an intentionally sequenced manner. Students need to be in Student Book 3, which was written for the developmental progress of the nine-year old student, so they can spend time learning keyboard skills that promote audiation and prepare for reading and advancing repertoire.
- Remember that this is basically “acculturation” learning and not “mastery” learning. Lesson plans are intentionally sequenced so that essential material is repeated, reviewed, and reinforced. Move on.

Questions will arise. As questions arise some can be answered by talking with other teachers using this method, asking the author at info@musicmovesforpiano.com, reading material on the website www.musicmovesforpiano.com, attending workshops or seminars, and discussions in Music Moves for Piano Facebook Groups. Other answers will become clear after beginning to work with students and as the teacher becomes more experienced with audiation-based learning. It does take time, then one will recognize how excitement for learning music grows.

Year after year, teachers will continue to gain insights and new ideas from using this audiation-based method. Learning music is a spiral pathway. Students’ learning paths will circle the same concepts, each time at a different level, building on previous knowledge.

Student Books

Basic information. Teacher’s Lesson Plans provide basic information and activities to help students learn to play performance pieces, learn keyboard skills and geography, develop improvisation skill, and learn how to apply audiation skills to learning and listening to music. *Music Moves for Piano* later student books eventually become workbooks. All student books have songs, pieces, and projects that can be returned to later for deepening learning. One is never finished with a book, because there is more to learn. This includes **Keyboard Games** books.

Unit pages. Each unit page has a “Lesson Time Objectives” column on the left hand side of the page. This column communicates to parents and students content that is covered during the lesson and provides a place for teachers to mark lesson assignments. The center portion of the unit page includes improvisation activities, special projects, presentation of new information, and a “Song to Sing.”

Recordings. Audio recordings that accompany each student book includes songs to sing and performance pieces with tonal and rhythm patterns for each performance piece. Tracks are indicated by the music source.

Pattern CD listening assignments are on the unit pages at the bottom of the “Lesson Time Objectives” column with a black track number. Students may listen up to the highest track number assigned. Students should listen to the accompanying audio recording and **Pattern CD** at home. Notice the Pattern Table of Contents and instructions in the beginning of each book

Page design for performance pieces and keyboard skills. The keyboard/hand illustrations, or rote notation, serve as a reminder of how a performance piece, learned by rote, sounds. These illustrations show students the fingers and piano keys used for each piece. Pictures of scales, arpeggios, and cadences help the student to visualize the keyboard and connect the fingers and ears to the piano keys.

“Check Lists” provide a place for teachers to date items heard at each lesson and make assignments. All items on the “Check Lists” do not need to be completed during one lesson. The music score is basically for parents and teachers. Music examples may be returned to at a later time for analysis and reading projects.

Learning from the student book. Because *Music Moves for Piano* is an aural approach, students first learn songs and performance pieces through guided activities at the lesson. Students listen to the whole piece, or song, then learn tonal and rhythm patterns from the piece, or song. By breaking the music into parts, it is easier to understand the whole. This study process is called “whole-parts-whole.”

To learn performance pieces:

- Students engage in technical readiness activities, often in previous units, specific to each performance piece before learning to play a piece by rote.
- Students learn how to study the pictures or rote notation.
- Pieces are often “Songs to Sing,” so students are familiar with the piece before they play it. This is intentional acculturation in the learning process.
- Students also listen to a teacher performance of the music, then listen to the audio recording at home

Scheduling the Lesson

Length of lesson. Piano students benefit from longer lessons. 45-60 minute lessons will provide more guided instruction for two, three, or four students than 30 minutes can with one student. When students are scheduled in small groups of two, three, or four, or with overlapping lessons, skills are reinforced through repetition and review. Students learn from each other and become comfortable performing individually. Performances take place at every lesson, since there is always an “audience.”

Grouping students. Keep in mind that groupings do not always need to consist of students of the same level or age. The teacher who understands the strengths and weaknesses of each student can be flexible with groupings. Learning how to work with heterogenous groupings will make scheduling easier.

Activities Time and Lesson Organization

Lesson plan outline. The following suggested lesson plan outline is for 45-60 minutes for two, three, or four-students. As students progress, they need more keyboard time. To provide more individual keyboard time, the group activity time can be shortened so students may engage in individual keyboard/audiation activities.

- I. Activities to Teach Audiation Skills include musicianship development. Stay with the sequence.
 - A. Play the ‘Watch Please Game’ in duple meter.
 - B. Provide duple meter rhythm pattern instruction or activities.
 - C. Sing curriculum songs while students engage in movement activities.
 - D. Provide major or minor tonal pattern instruction.
 - E. Teach the “Song to Sing.”
 - F. Play the ‘Watch Please Game’ in triple meter.
 - G. Provide triple meter rhythm pattern instruction or activities.
 - H. Sing curriculum songs while students engage in movement activities.
 - I. Provide major or minor tonal pattern instruction.
- II. Keyboard Geography and Technique.
- III. Exploration/Creativity/Improvisation.
- IV. Book/Listening Assignments. Review previously assigned performance pieces.
- V. Teach new performance pieces.
- VI. Wrap-up and discuss assignments.

Lesson plans activity time organizes songs, chants, and pattern instruction so that the teaching of major and minor tonal patterns are separated and the teaching of duple and triple meter rhythm patterns are separated. Precede tonal pattern instruction with a song in the same tonality. Precede rhythm pattern instruction with a song or chant in the same meter. Follow the lesson plan sequence for teaching both rhythm and tonal patterns.

How to Learn More

Bibliography and conferences. The bibliography at the end of this book lists resources to learn more about Gordon's theories of how children learn music. Many of the books cited discuss audiation and how to teach audiation skill. Use the glossaries. Conferences offer classes on how to teach audiation skill to students in different music settings. Webinars are provided for ongoing learning.

New teaching approach and activities. Some of the following teaching approaches and activities may be unfamiliar to teachers: rote teaching or teaching by imitation; tonal and rhythm pattern instruction; creativity and improvisation activities; movement and singing activities; and small-group instruction. Teaching suggestions are included in this book. To get started, teachers should learn how to use these activities, study and follow the lesson plans, and grow year-by-year with their students. Facebook groups offer help in understanding the audiation-based learning process. Questions are asked and answered. Good source of information and interesting dialogue.

The Piano Curriculum

Music Moves for Piano is a piano series of seven student books, six teacher's guides/lesson plans, one *Pattern CD*, and ten supplementary books. *Music Moves for Piano* and accompanying supplementary books are sequenced to advance audiation and performing skills.

Beginning with Book 3, the focus is on developing advanced keyboard, improvisation, and audiation skills. Standard keyboard repertoire should be selected by the teacher according to student differences.

Repertoire. Most of the repertoire in the student books consists of international folk songs in a variety of tonalities and meters. The folk song repertoire is sequenced to advance technical and musical skills and to provide a common repertoire for future improvisation activities.

Creativity and improvisation. In the *Music Moves for Piano* series, students make variations and arrangements of previously learned songs. These student books can be used to teach creativity and improvisation to transfer students and adults.

Supplementary books. Supplementary books for students in Books 1-3 include *Boogies and Blues*, *Music Moves for Two*, and *Little Gems for Piano Advanced Primer Level*. *Christmas Music* is for all students. These books, which have accompanying recordings, are introduced sequentially at different times during the piano series for variety and to enrich and strengthen the learning process.

Other supplementary books for students in Books 3-5, include: *Pattern CD Book*, *Keyalities and Tonalities*, *Reading and Writing Music Notation Books One, Two, and Three*, and *Well Tempered Reader Books Red, Blue and Green*.

Teacher's books. Detailed and sequenced activities for teaching *Music Moves for Piano* are included in the *Keyboard Games Teacher's Edition* and *Teacher's Lesson Plans books 1-5*.

Music Moves for Piano Student Books and the Pattern CD

Music Moves for Piano: Keyboard Games Books A and B, and Book 1

Keyboard Games Books are for beginning and transfer students of any age, starting with four-year old children. Keyboard pieces in Keyboard Games Books and the first half of Book 1 are game-like. Pieces use the large motor movement of the forearms to play black keys, white keys, and combinations of black and white keys in all registers, starting with a soft fist and finger three and gradually adding fingers. Each of the beginning pieces has a technical or musical “hurdle.”

Finger movement progresses from playing with the third finger, then adds fingers two and four and finally adds the thumb and finger five. Students learn to play repeated notes and repeated patterns. Students use both separated (staccato) and connected (legato) styles of articulation. The first short pieces are not based on major or minor keyalities, but their duet parts may be and are intentionally composed for acculturation. Student pieces are constructed using simple two- and four-macrobate rhythm patterns in both duple and triple meters. Students learn to think about their hands and fingers, the keyboard register, articulation, and meter/rhythm pattern. Teacher and student duet parts provide ensemble experience. Students learn the pieces at the lessons and also engage in an away from the keyboard activity time where they sing and move, chant rhythm patterns, and sing tonal patterns.

The second half of Book 1 introduces folk songs in major keyalities of G, F, F[#] and C. Students play folk song melodies with each hand alone. Playing melodies with the left hand is for technical development. Students begin to play hands together using single-voice root accompaniments for the melodies. They also transpose melodies.

Plan to teach one unit a week in Book 1. Start a thorough unit review and complete all of the items on the “Check List” when students start Unit 10. This check list does not need to be completed until the unit review time.

Music Moves for Piano: Book 2

Book 2 introduces more relative minor keyalities, major scales, major and harmonic minor cadences, and tonic-dominant arpeggios. Keyalities and tonalities presented include G Major and E Minor, C Major and A Minor, F Major and D Minor, E Major and C sharp Minor, and D flat Major. Students continue to transpose and focus on changing tonality and meter of familiar folk songs, creating medleys and mashups. Students accompany and harmonize the melodies using a single-tone tonic or dominant root note. They can also reverse hands and play the harmony and melody in opposite hands. Later these tunes can be reharmonized using different triad roots or inversions. Notated music provides accompaniments in different styles as models.

Book 2 will take longer to complete than Book 1. This is because students spend time reviewing Book 1 and playing supplementary repertoire. However, most students can complete this book in a year and a half.

Music Moves for Piano: Book 3

Book 3 is designed for the student whose music aptitude has stabilized, around age nine, and who is still a concrete thinker. Songs still have a five-tone range, but the five fingers move in more complex ways. Students learn to play in D Major and B Minor and A Major and F sharp Minor. Students learn the tonic/subdominant cadence. Book 3 continues to emphasize transposition, changing tonality and meter, creating medleys and mashups, and playing/creating accompaniments.

Book 3 unit pages cover keyboard concepts and skills that are essential for advancing as a musician and a pianist. Keyboard skills, such as all major and minor triads, triads in inversions, triads on skill degrees, understanding intervals, should be mastered. Students may be in this book for several years, or return to the unit pages periodically for review and mastery.

Music Moves for Piano: Books 4 and 5

Folk songs in *Music Moves for Piano, Books 4 and 5* have wider melodic ranges. Melodies have finger shifts, cross-overs, and cross-unders. Emphasis is on creating melodic and rhythmic variations and new accompaniments for melodies. Students continue to transpose, change tonalities, and change meters. Students learn all major and relative minor keyalities and cadences and songs in other tonalities. Other tonalities include Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.

Students learn to perform and improvise in combined meter and in unusual meters of five and seven. Seventh and ninth chords are introduced. Students are given instructions for making rhythmic, harmonic, and melodic variations of folk songs. Consider these books as workbooks for many projects that advance audiation skill.

Projects on Unit pages cover advanced theory concepts.

Music Moves for Two

This book supplements *Music Moves for Piano*, starting with Student Book 1. Music is in a variety of tonalities and is more adventuresome in style and content than Book 1. Students continue to grow musically and learn to apply audiation skill when they engage in ensemble playing and improvisation. Students can use these pieces as common studio repertoire for several years.

Boogies and Blues

This supplementary book of light pieces reinforces the harmonic changes of tonic, subdominant, and dominant. Ensemble parts serve as models for improvisation on chord changes. The difficulty level ranges from easy, for students who have started *Music Moves for Piano Book 1* to more difficult, for third- and fourth-year students. Students can use these as models for original blues composition and improvisation for several years. As students advance, they can refer to the music notation and learn where the tonic resting tone is located on the bass staff along with other root notes for dominant and subdominant chords. Other students can accompany these pieces using rhythm instruments that denote tonic, subdominant, and dominant.

Christmas Music

The Christmas Music book of 20 carols is designed to help students build a large, permanent playing repertoire that will last a lifetime. Music arrangements are in two voices: melody and single-tone root accompaniment. This two voice arrangement is intentional, so students can learn the melody and root chord changes. An accompanying audio recording reinforces hearing a melody and a bass line, since chord changes are more obvious when only two voices exist. Tonal and rhythm patterns for each song are included on the audio recording.

Each year students make variations to songs learned previously. Changes can be made to the voicing of the bass line, harmony, and accompaniment style. Medleys can be created. Students may make melodic or rhythmic variations. Because of the short Christmas season, these songs may be started early in the fall, or, it is even possible to teach these songs throughout the year. For example, have a “Christmas song for the month” and ask students to play the song in different keyalities, change tonalities, make variations, and so forth.

The Christmas book includes tonal and rhythm patterns for each song. Students remember melodies and strengthen their audiation skills when they associate specific patterns with a melody. Students can play games with patterns from the songs. The solfège in the written patterns provide reinforcement of functional patterns and students learn to recognize a song by rhythm patterns or tonal patterns. Besides introducing a light side to learning, Christmas music reinforces singing melodies, chord changes, and tonal and rhythm patterns.

Pattern CD

Rhythm patterns and tonal patterns for the complete piano series are on the ***Pattern CD***.

Rhythm and Tonal Patterns from the Pattern CD, Book

Rhythm and tonal patterns from the ***Pattern CD*** for the complete piano series are notated in this book for teacher reference and students to use with the ***Reading and Writing*** books.

Keyalities and Tonalities: the Complete Book of Arpeggios, Cadences and Scales.

All major and harmonic minor tonalities are presented with cadences, scales, and key signatures.

Other tonalities include characteristic tone, primary cadence, and melodic cadence.

Reading and Writing Music Notation, Books 1, 2, and 3

Students learn how to write music symbols and familiar tonal and rhythm patterns. Music is for analysis and there are activities for composition, which help to build reading skills. Students need the ***Pattern CD*** and the book of ***Rhythm and Tonal Patterns*** to complete the writing activities. Age of students to begin ***Reading and Writing Book 1*** is around 11, after almost completing ***Student Book 3***. If a student has difficulty with the first ***Reading and Writing*** book, wait for a while before continuing. Other general notation exploration activities precede using these books.

The Well-Tempered Reader Books, 1, 2, and 3

These repertoire books are collections of short elementary and lower intermediate piano pieces in all major and minor keyalities by composers from the Baroque, Classical, and Romantic periods of music. There are five one page pieces in every major and minor keyality. The ***Well-Tempered Reader*** books emphasize mastery of music-reading skills through using an analysis form for learning new music. There is no recording or performance by the teacher, because students are expected to learn these pieces quickly and independently. It is suggested that the teacher supplement with other pieces in each major or minor keyality. The student should use the ***Keyalities and Tonalities*** book with these books.

Teachers Editions and Lesson Plans

Keyboard Games Teachers Edition

The ***Keyboard Games Teachers Edition*** includes all the songs, keyboard pieces, chants, and tonal and rhythm patterns used in ***Keyboard Games A and B***, along with suggested activities. Descriptions of this audiation-based approach along with specific characteristics of beginning students are included in this book.

Teachers Lesson Plans, Books 1-5

Individual lesson plans for each unit of the student books are sequenced to include the following: pattern instruction, songs and chants, keyboard geography, improvisation activities, general readiness and preparation activities, study of all tonalities and keyalities, and tonal and rhythm pattern activities for each performance piece. Improvisation activities include how to make melodic, rhythmic, and harmonic variations along with a variety of arrangements.

Rise to the Challenge

Teaching piano in a nontraditional way using a nontraditional curriculum is challenging. However, the impressive results warrant serious consideration of this new approach that applies Edwin E. Gordon's music learning theory to piano instruction. After using this approach, teachers will find:

- Students enjoy piano lessons.
- Parents will encourage their children to study piano and to continue lessons because of the lifelong musicianship skills they acquire.
- Students learn and remember music with ease.
- Students become confident performers.
- Students are aware of their physical playing mechanism and take care to avoid tension-producing movements.
- Students' minds benefit immeasurably from creativity and improvisation activities. Everyday music activities should include some kind of improvisation, just as conversation using language does.
- Students understand that improvisation complements performance, both with and without music, and enhances the learning of standard piano repertoire.
- Students apply audiation skills to the music they listen to, read, write, and perform. They learn how to identify and recognize familiar patterns in unfamiliar music and recognize and label different tonalities and meters.
- Students retain the music pattern vocabulary they have acquired and continue to build on it. They audiate rhythm and tonal patterns and chord changes.
- Students hear and perform music with musicianship and understanding.

Teaching skills in a creative way takes both teachers and students into a wonderful, magical, aural world that reaches deep inside the human spirit. This world renews and heals and delights.

NOTES

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.

Mi Re Do So Re
Mi Do

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

Du Da Di Du

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”

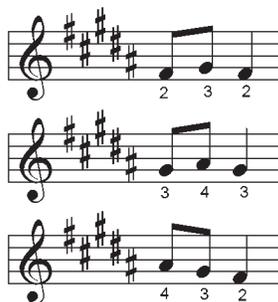
1. Teach S this Triple meter three-note melodic pattern.



- 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

Track 11

Meter: Duple

Macrobeats:

Microbeats:

Tonality: Mixolydian

Resting Tone:

Keyality: E^b

Form: A A¹

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 play 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

Track 12

Student Part

Duet Part *p*

Student Duet Part

Meter: Triple

Macrobeats:

Du Du

Microbeats:

Du Da Di Du Da Di

Tonality: Dorian

Resting Tone:

Re

Keyality: E^b

Form: A A¹

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:

Teaching Activities

Teaching Rhythm Patterns and Tonal Patterns

Rhythm and tonal pattern instruction is the cornerstone of music learning theory. Formalized pattern instruction helps students acquire a music pattern vocabulary that becomes the foundation for building audiation skill. Learn the sequenced, functional patterns and learn how to teach them by using Gordon's Learning Sequence Activities. Videos are posted on YouTube as examples. Music Moves has a set of LSAs through Unit 6 posted in the files that uses Gordon's words from his summer teaching seminars.

Here are some general guidelines about music patterns. Patterns have labels (or names). Patterns are always taught in a metric or tonal context. Meter and tonality are the context, and patterns are the content.

Teachers present the patterns in a context and sequence, separating rhythm and tonal patterns. Tonal patterns function as tonic patterns, dominant patterns, and so forth. Rhythm patterns function as rest patterns, upbeat patterns, tie patterns, and so forth.

Combine the teaching of patterns with skills, such as using neutral syllables first, then associating the patterns with tonal and rhythm syllables. Other skills include singing the first tone of a pattern; singing the resting tone; recognizing same/different; generalization in creativity, improvisation; reading, and writing. Avoid counting because counting is not rhythm. Functional (not based on note value) rhythm syllables were created by several teachers including Weikart, Froseth, and Gordon. The moveable DO with a LA-based minor solfège system is the most effective tonal syllable system for teaching audiation skills.

Rhythm Patterns

Music Moves for Piano recognizes six categories of rhythm patterns, although elongation patterns are also introduced and would create seven categories. Categories are macrobeat/microbeat, division, division/elongation, (elongation), rest, tie, and upbeat. The system of rhythm solfège used is based on beat function rather than on duration or notation. Rhythm is layered into three parts that are felt simultaneously: pulse (tempo beat), divisions of the pulse (meter beats), and melodic rhythm. Movement flows.

- The macrobeat is the fundamental beat in a rhythm pattern. The macrobeat is the pulse (big beat or tempo beat), and its name is DU (pronounced “doo”). DU is the label for the macrobeat in all meters.
- Macrobeats are split into equal parts for duple and triple meters. These equal parts are called microbeats. Microbeats are the meter beats (little beats or small beats). Microbeat rhythm syllables are DU-DE (pronounced “doo day”) for duple meter and DU-DA-DI (pronounced “doo dah dee”) for triple meter.
- Macrobeats in unusual meters, such as five and seven, move in a crooked way, in contrast with duple and triple meter macrobeats.
- Microbeats for unusual meters, such five and seven, begin with the letter “B.” These microbeats are paired in twos and threes or may be unpaired, using a single microbeat. The pairings are DU-BE (“doo bay”) and DU-BA-BI (“doo bah bee”). The microbeats are split in uneven ways, such as two-three, three-two, two-three-two, or three-two-two.
- The syllable name for anything that is not a macrobeat or a microbeat is TA (pronounced “tah”).

Students learn to move to macrobeats and microbeats at the same time during the ‘Watch Please Game,’ presented in this book. Students chant rhythm patterns while moving to macrobeats and microbeats. They also learn to audiate underlying macrobeats and microbeats. In addition to sequenced rhythm pattern instruction, patterns that are specific to performance pieces and songs should precede learning the music.

Steps for teaching rhythm patterns

1. The teacher establishes a meter context by chanting a four macrobeat pattern or performing a song or chant. All practice moving to macrobeats and microbeats.
2. The teacher chants a rhythm pattern. Use a neutral syllable, such as BAH, at first. Use rhythm syllables after students are familiar with the pattern.
3. The teacher cues the students on the fourth macrobeat to echo immediately without a pause between patterns.
4. After the student(s) response, the teacher immediately chants a new pattern.
5. Use the three E(asy) M(oderate) D(ifficult) patterns in the LSA book/pamphlet followed by other patterns from the *Pattern CD/Book*. A minimum pattern vocabulary consists of around 8-12 patterns. Then both teacher and students can create other rhythm patterns. The size of a language vocabulary affects communication. Likewise, the larger the music pattern vocabulary the better one can audiate.
6. Teach students labels, or names, during pattern instruction.
7. Combine the teaching of skills with the teaching of patterns (see Edwin E. Gordon. *Learning Sequences in Music: Skill, Content, and Patterns*. Chapters 5 through 9. GIA, 2012).

Useful reminders for teaching rhythm patterns sequentially include:

1. Teach rhythm patterns without pitch.
2. Chant two-macrobeat rhythm patterns if four-macrobeat patterns are too difficult at first.
3. Teach duple meter and triple meter rhythm patterns (and patterns for unusual meters) separately.
4. Teach duple macrobeat/microbeat patterns and triple macrobeat/microbeat patterns before teaching new patterns, such as divisions.
5. Teach rhythm patterns in both duple and triple meter in the sequence established by Gordon (macrobeat/microbeat, divisions, division/elongations, and so forth). Teach the patterns as listed in the *Pattern CD* Table of Contents in these books, which is the sequence Gordon established.
6. There are three steps:
 - a. Students echo a variety of patterns with the group
 - b. When the teacher feels the student can echo a pattern alone, the teacher FIRST chants the pattern with one student
 - c. If the student responds with accuracy, then the student is asked to echo the pattern alone. If the response is correct, this indicates that the student has ownership of the pattern.

Tonal Patterns

Tonal patterns consist of two, three, and sometimes four pitches. Patterns are functional: tonic, dominant, subdominant, and so forth. Major and minor patterns are taught back-to-back, with the teacher establishing different tonalities with a cadence or a song. Teach the tonic pattern first with the dominant pattern, then add the subdominant. Eventually, over time, teach all pattern functions (content) and tonalities (context). These include the supertonic, mediant, submediant, leading tone, and subtonic functions. Students should learn how to spell all the major and minor triads. Major triads = DO, FA, SO and minor triads = RE, MI, LA. Teach the two-triad primary cadence in all tonalities. Students will learn syllables for all the pattern functions. In addition to the sequenced tonal pattern instruction, teach patterns that are specific to performance pieces and songs.

Steps for teaching tonal patterns

1. The teacher establishes tonality by singing a song or cadence and helps students audiate the resting tone.
2. The teacher sings a tonal pattern with a separated, musical sound. Use a neutral syllable first. Use tonal syllables after students are familiar with the pattern.
3. After a pause and a breath, students echo the pattern. This is called the ‘audiation breath.’ Students should not respond immediately to the pattern (imitation) or wait a long time before responding (memorizing). The teacher cues the students to breathe and sing at the right time.
4. After a student response, the teacher takes a short breath and sings a new pattern.
5. Sing patterns in any comfortable range. Generally, E-flat provides a good singing range.
6. Both teacher and students can create other patterns after students acquire a familiar pattern vocabulary from the *Pattern CD/Book*. Teach students labels, or names, during pattern instruction.
7. Combine the teaching of skills with the teaching of patterns (see Edwin E. Gordon. *Learning Sequences in Music: Skill, Content, and Patterns*. Chapters 5 through 9. GIA, 2012).

Useful reminders for teaching tonal patterns sequentially include:

1. Teach tonal patterns without rhythm.
2. Teach major and minor patterns, as well as patterns from other tonalities, separately.
3. Teach major tonic and dominant and minor tonic and dominant before teaching new patterns, such as subdominant. Teach the patterns as sequenced in *Music Moves for Piano*, which is the sequence Gordon established.
4. There are three steps:
 - a. Student echoes a variety of patterns with the group.
 - b. Student sings a pattern alone with the teacher to find out if a student is accurate.
 - c. Student response, if accurate, means the student should echo the pattern alone. If the response is correct, this indicates that the student has ownership of the pattern.
5. Be aware of the ‘audiation space’ of time between the teacher’s pattern and the student’s echo. The time sequence after the teacher’s pattern is: “pause-breath-echo.”

Teaching Movement

Body movement is the foundation for rhythm and develops the feeling for continuous movement (flow) in audiation, a feeling that is essential for rhythm to exist in music. Movement activities develop the physical coordination necessary for a rhythmic, musical performance. In addition, movement activities release the body from unnecessary tension and free the mind so learning can take place. Students of all ages enjoy movement activities.

Movement activities only need a small space. A few guidelines should keep students focused:

- Do not touch any other person or thing.
- Keep the feet “glued” to the floor unless the teacher asks for locomotor movement.
- Listen to the movement directions and follow them.
- Model the movement of the teacher or other students.

Rudolf Laban, the famous movement dance educator, used four words to describe movement: time, space, weight, and flow. Students learn to move to and audiate time, space, weight, and flow. These four types of movements interact with each other to create rhythm. Time is sustained or quick (traditionally called tempo). Space is direct or indirect (traditionally called duration.) Weight is on a strong to light continuum. Flow is on a free to bound continuum. Continuous fluid movement, using weight and flow, is especially important for developing musicianship. Using body weight while moving to macrobeats and microbeats helps to maintain a consistent tempo.

Movement can take place without sound. However, moving while listening to, singing, or chanting music is enjoyable. Students get the added benefit of hearing songs they will be performing. *Music Moves for Piano* lesson plans contain many activities for using weight and flow. Have students engage in different kinds of continuous free-flowing movement activity games at every lesson. For example:

- Have students move their whole bodies in a non-pulsating (continuous fluid) way.
- Have students move in a variety of ways using weight or flow. For example, tell students to move like a toy soldier, a giant, a honey bee, an elephant, or an astronaut floating in space.
- Ask students to use specific body parts. For example, move one arm as if it is very strong. Or wiggle shoulders very quickly.
- Make movement activities into games. Ask students to keep feet “glued” to the floor and pretend they are fish floating in water while the teacher sings a song. Have students pretend they are frozen in a cube of ice and must get out by the time the teacher finishes singing. Or have students pat their hands in the air as if they are tapping soap bubbles.
- Have students freeze their movements in a silly way and sing the resting tone of a song when the teacher stops singing. Be sure to establish tonality and keyality and practice singing the resting tone before beginning this activity.

The pulsating movement of the ‘Watch Please Game’ helps students internalize and audiate the three rhythmic layers: macrobeats, microbeats, and melodic rhythm. Students use large body movements while moving to macrobeats and microbeats in different meters while chanting rhythm patterns. This internalization is the basis for rhythmic and musical performances. Have students engage in this pulsating movement activity, with flow, in both duple and triple meters, at each lesson.

Teaching Songs

Music Moves for Piano is based on a rich folk song repertoire. Students learn that singing voices differ from speaking voices and find that singing can be fun as well as essential for developing tonal audiation.

Song lyrics, however, can be confusing and may prevent singing the rhythm or melody of songs accurately. Eliminating words lets students focus on the pitch and melodic rhythm of the song. Singing songs using neutral syllables encourages singing in tune.

Units in this piano method have a “Song to Sing” printed on unit pages of student books and lesson plans. Songs are also on recordings that accompany student books. Suggestions for teaching songs are included in unit lesson plans. Songs in contrasting tonalities and meters are sequenced in the “Activity Time” section of the lesson plans along with suggested movement activities. These “activity” songs are printed for use in each unit in a section in the back of the teachers books. Sing them as sequenced in the lesson plans, because they will eventually be performance pieces, and familiarity is important. Songs are used for reading exercises so students will return to the songs in every book for more in-depth study.

After students are familiar with a song, prepare them to sing it:

- Have students echo rhythm patterns from the song.
Demonstrate where these patterns occur.
- Have students echo tonal patterns from the song.
Demonstrate where these patterns occur.
- Talk about the phrase structure of the song. Ask if the phrases are the same or different and how they are the same or different. If students do not immediately hear where a new phrase begins or where the differences are, demonstrate for them.
- Establish tonality, and have students echo each phrase of the song. Sing the song in a comfortable range. Students do not need to sing a song in the same keyality used to play the song.

Students may not be able to sing a song perfectly at first. Have patience and help students feel at ease with singing. Some other tips include:

- Isolate difficult patterns that prevent students from singing a song accurately.
- Continue to use the song in activities for several lessons.
- Have students sing the song with the teacher. Eventually they will be able to sing the song alone.
- Tell students that if they can sing a song they will be able to play it.
- Have students sing and play tonal and rhythm patterns from the song.

An additional activity is to have students change tonality and meter of songs they know. Sing in parallel keyalities to change tonality, such as singing a major song in minor tonality. Keep in mind that playing songs in relative keyalities (when C is DO then A is LA) is the first choice. To change meter, move to macrobeats and microbeats in the new meter. Sing the song while moving.

Students use *Music Moves for Piano* folk song repertoire for a variety of creative keyboard activities for many years. Songs are used to learn how to transpose, harmonize, change meter, change tonality, make melodic variations, make rhythmic variations, and to create accompaniments, mashups, and medleys.

Teaching a Rote Piano Solo

Learning rote piano solos in different styles adds variety to lessons. If the “whole-parts-whole” approach is used to prepare the student for learning a piece, the piece will be learned quickly and accurately. Introduce new rote pieces during several, consecutive lessons.

The following preparations can take place during private or group activities:

- Have students move to macrobeats and microbeats while listening to a performance.
- Establish meter and chant rhythm patterns from the piece for students to echo.
- Establish tonality and sing tonal patterns from the piece for students to echo.

The following game activities will help to familiarize a student with a new, rote piano piece:

- Have students respond to a musical idea in the piece. For example, ask students to wave a hand each time they hear the beginning melodic pattern if it is a pattern that recurs.
- Have students move in a different way when the second phrase of a piece begins.
- Chant a recurring short rhythm pattern and have students respond when they hear it in the piece.
- Sing a tonal pattern from the piece and have students respond every time it occurs in the piece.
- Have students describe similarities and differences in the phrases or form of the piece.
- Locate spots that may be technically difficult and create practice exercises to help the student become comfortable with the finger-hand coordination.
- Show students the music notation so they can see the “sound picture” of the piece. Have students identify in the music score same/different patterns and phrases or large parts of the piece.

Have students prepare to learn to play the piece by thinking about or doing the following:

- Name the meter.
- Name the tonality and key quality.
- Name the keyboard register.
- Know where each hand begins to play.
- Know which fingers begin the piece.
- Know how each hand moves throughout the piece.
- Establish meter before playing by chanting out loud or silently a meter/tempo introduction.
- Breathe before beginning to play.

Recordings of rote solos may be sent to students for home listening. The teacher can draw a finger/hand/keyboard illustration of the piece, similar to pictures in the student books. Include the meter, tonality, key quality, and starting tones.

Teaching Exploration, Creativity, and Improvisation

Creativity/improvisation activities are an integral part of this piano method. Students are naturally creative, and they will learn much about music from improvising. Older students may feel uncomfortable with creativity/improvisation activities. Help them to realize that improvising is not threatening. Follow the guidelines described below and accept each new creation. Then, improvisation will become an exciting part of students' musical lives.

Creativity and improvisation activities develop audiation skills. When students improvise, they have a sense of control and confidence that makes playing performance pieces from memory comfortable. Improvisation is fundamental for reading music notation.

To help the creating process, students need a few basic instructions such as “chant a rhythm pattern and play it on one piano key,” “create on random keys using a rhythm pattern,” or “create a melody using a triple meter rhythm pattern and the notes from a G Major tonic triad.” Any concept or skill can be used for an improvisation activity. Transposing, harmonizing, creating rhythm and melodic variations, and improvising on a given pattern all promote retention of musical concepts and develop musicianship.

Patterns from the *Pattern CD* can be used for improvisation at the keyboard or with the voice. Students can chant or sing a different pattern. For example, if listening to macrobeat/microbeat patterns, echo with a division pattern. If listening to tonal patterns, sing the opposite pattern: tonic vs dominant.

Give students specific sounds to use when they create or improvise. For example, use random notes, a set of five black keys, whole tone scales, pentascales, tones from major or minor tonic and dominant chords, two primary triads for the tonality, and complete scales (with their distinctive cadences) in different tonalities.

Students can also improvise using patterns learned during group activities and from solo pieces. Lesson plans contain many activities for improvising.

Encourage creativity/improvisation as temporary events. This removes fear of making a musical idea sound “right.” There is no “wrong” when improvising. Have students strive for flow and continuity when they improvise. Using rhythm patterns that repeat or contrast makes a successful form and phrase structure.

Some ideas for creativity/improvisation activities include:

- Ask students to play a rhythm pattern on one piano key, then improvise with the pattern.
- Have students explore the whole keyboard. Use both black and white keys. Assign a specific register. Play rhythm patterns but disregard pitch and use random keys.
- Have young students improvise using two-macrobeat rhythm patterns at first. When students can remember longer patterns, have them improvise using four-macrobeat patterns.
- Have students improvise using the same rhythm pattern two times. Then have students improvise using the same rhythm pattern four times. Stress the importance of maintaining continuity when improvising.
- Use this activity for a group of older students in a line-up or seated. Decide on a rhythm pattern or use any rhythm pattern decided by a student. Then, one after the other, use the rhythm pattern for improvising. Use any piano keys and improvise in any style. See how long this activity can continue before a student breaks the continuity.

- Assign a performance control (dynamics, articulation, or tempo) for students to use while improvising.
- Have students improvise melodic ideas using notes from a tonic tonal pattern, or from tonic and dominant tonal patterns, and so forth, using a four-macrobeat rhythm pattern.

Make variations and medleys using songs from the familiar folk song repertoire learned throughout this course of study. Following are some ideas:

- Transpose the song to several keyalities. One useful tip: When a song begins on SO and ends on DO, think of the ending DO as SO for a new keyality. Students can play a song around the circle of fourths.
- Change the meter of a song. To change meter, first move to macrobeats and microbeats in the new meter, then sing the song. Keep the same macrobeat when changing from duple to triple meter.
- Change the tonality of a song. Play the song in a relative minor or major keyality when changing tonality. For example, when C is DO then A is LA. Examples of changing songs to other tonalities, such as Dorian and Mixolydian, are in *Music Moves for Piano: Books 4 and 5*.
- Use passing tones, neighbor tones, and appoggiaturas to improvise melodic variations. Examples of melodic variations are in *Music Moves for Piano: Books 4 and 5*.
- Change the rhythm of the melody to create rhythmic variations. Examples of rhythmic variations are in *Music Moves for Piano: Books 4 and 5*.

Create accompaniments for melodies:

- Play single-tone root chord changes to accompany melodies.
- Substitute other chord tones for the root to improve voice leading in the bass line.
- Create new accompaniment patterns. Printed accompaniments in the student books are models. Feel free to make changes.
- Create accompaniments in different styles. For example, older students can use a jumping bass or different rhythmic patterns for an accompaniment.
- Create an accompaniment to play with a soloist. Do not include the melody with this accompaniment.
- Re-harmonize the song. Experiment with substitute chords. For example, a “ii chord” is a substitute for a “IV chord” in Major tonality. Also, experiment with different chord sounds.
- Add color tones to chords. For example, substitute a second or a fourth for the third of a tonic chord (playing DO FA SO or DO RE SO).

Include short creative and improvisation activities in every lesson. One can also emphasize improvisation activities as a focus, or module, for short periods of time. For example, organize a small unit of study for a few weeks where students make rhythmic variations or melodic variations of favorite folk tunes.

Have students create short, original pieces. Organize ideas by two- or four-macrobeat phrases. With each phrase have students decide how to respond: Is the responding phrase contrasting, the same, or almost the same? Organize musical ideas into short pieces of eight or sixteen macrobeats.

Use different forms for short pieces, such as two-part (A A, A A1, A B, or ABAB) or three part (A B A), or rondo (A B A C A). Original pieces may be notated by the teacher or a student and placed in a special composition notebook.

Teaching Reading and Writing

Questions most asked about *Music Moves for Piano* are when and how students learn to read music notation, since this method is ‘sound to notation.’ Traditional piano methods are basically reading primers, explaining music notation. Common instruction teaches reading music by naming notes and counting. However, twenty-first century neuroscience shows that fundamental aural and playing skills should precede learning music independently from notation. Playing skills, the acquisition of a music pattern vocabulary, and a lot of experience improvising provide a foundation for reading music notation. Reading and writing skills are developed slowly, over a long period of time.

A large, acquired personal tonal and rhythm pattern vocabulary is the foundation for reading and writing music notation. Students apply this music pattern vocabulary when they recognize, identify, analyze, create with, and write patterns. Learning the meaning of music symbols and how music notes are created is fundamental for understanding music notation. Another prerequisite for reading fluently is knowing how to play the piano in many keyalities and tonalities. Students can read in a keyality/tonality for which they have a kinesthetic feel and audiation understanding of the resting tone/tonic, primary cadence, and triads on scale degrees.

Printed music notation is complex. It includes many elements: pitch, rhythm, harmony, fingerings, expressive controls, and sometimes words. We can only learn one new thing at a time. By first isolating each different element, students will be able to understand the complete piece when the parts are put together as a whole.

Students’ natural abilities to comprehend music symbols and music notation vary. Most students will be able to read tonal and rhythm patterns, essential for reading music notation with comprehension, when they can think abstractly, at around eleven years of age. If music education is based on a skill-building sequence, most students can learn to read music at different levels of fluency. But for some students, the path is long. Do not discourage these students from learning how to play the piano. Teach them to play by ear, arrange, and compose, and they may be fulfilled with music skills that will last a lifetime.

Reading and writing readiness activities. Using rhythm and tonal patterns in singing, chanting, performing, and improvisation activities provides readiness for reading and writing music notation. Lesson plans include other readiness activities as students advance. For example:

- Teach students to draw music symbols, including notes and rests. There are five note parts that students can name and use to create music notes. Follow the description for how to draw music notes in the book *Reading and Writing 1*.
- Have students practice reading, writing, taking dictation, and creating with rhythm patterns in different meters during the end of *Student Book 3*. Use enrhythmic notation when reading and writing patterns. (Note: Enrhythmic means that two rhythm patterns will sound the same but be notated differently.) Have students write patterns for other students to read and use for improvisation. Have students play or chant rhythm patterns for other students to hear and write.
- Have students practice reading, writing, taking dictation, and creating with tonal patterns in different tonalities and keyalities in both treble and bass clefs during the end of *Student Book 3*. Have students write patterns for other students to read and use for improvisation. Have students play patterns for other students to hear and write.

- Have students sing or chant and label patterns in songs and piano repertoire they are performing.
- Have students sing or chant and label patterns in unfamiliar songs and piano repertoire.
- Encourage students to identify and read rhythm and tonal patterns from advanced repertoire, while looking at notation away from the keyboard.
- Have students notate familiar songs in different keyalities. Help students recall and recognize by sight rhythm patterns and tonal patterns from the “Songs to Sing.”

Learning to read music is a continuous process that requires teacher direction and student application of a music pattern vocabulary. In the beginning, students learn pieces by purposeful rote, using the ‘whole-parts-whole’ learning process. After hearing a piece or song, patterns from the piece are echoed by the students with their voices and/or at the keyboard. Returning to the whole, the teacher can play the piece and have students respond to questions. After students learn to play the piece, show them the music notation and observe familiar patterns in the piece.

Students, including young children, can experience notation from the beginning of lessons by looking for same/different patterns in a music score. The teacher should observe how students respond to music notation. Does it have meaning? What do you think their eyes are observing? Some students will not have a connection between printed notation and what the brain can perceive. Watch these students carefully, and if they appear to not be able to understand symbols, teach them how to play.

Understanding music notation is different from decoding it. In traditional teaching, children learn to decode music notation by naming notes and counting. Those who decode do not hear the sound without playing it. Those who audiate and understand music notation hear the sound before they play.

From sound to sight. Nudge students from rote learning to learning from music notation by using audiation skills. Teach a new piece of music away from the keyboard, looking at the notation. The teacher’s continued guidance at the lesson will show students how to approach the printed page. This approach works well for groups as well as for students in private, one-on-one, lessons:

1. Have students determine the meter. Meter can be recognized by looking at the music notes on the page. Notes will be grouped in sets of two/duple meter, three/triple meter, or something else/unusual or combined meter. Looking at the time signature is not necessary.
2. Have students decide what note value they will name the macrobeat. This is subjective. Any note value can be the macrobeat. The half-note is often the best choice for the macrobeat in duple meter. However, when sixteenth notes are in a duple meter piece, the quarter-note may be the best choice for the macrobeat. In most cases, the dotted half note or the dotted quarter note is the macrobeat in triple meter. After the macrobeat is decided, name the note values that are microbeats and divisions.
3. Have students read rhythm patterns. Compare rhythm patterns that are the same and different.
4. Have some students chant the rhythm patterns of the melody while others chant the rhythm patterns of the accompaniment. Do this in small sections.
5. Have students analyze the form of the piece.

6. Have students look at the DO signature. First, name DO from recognizing the look of the sharps or flats, then look at the first and last measures of the piece to name the tonality and keyality. Naming sharps and flats will not help in performing the piece. Remember, for example, what 2 flats mean.
7. Have students look for essential tonal patterns in both the melody and the accompaniment, and then have students sing the patterns. Essential patterns omit neighbor and passing tones. Use tonal syllables and neutral syllables. Name the patterns and the tonality: tonic major, tonic minor, dominant, and so forth.
8. Have students sing part of the melody from the notation.
9. Have students locate cadences in the music.
10. Have students identify chord progressions. Label harmonic changes using Roman numerals (I or i for tonic, V for dominant, and so forth).
11. Have students look at the music for finger shifts and changes, such as cross-overs and cross-unders. Help students isolate these spots, and mark them for practice.
12. Continue to have students listen for and identify patterns in all stages of study.

As students progress in their music study, teach them how to study new, “difficult” music away from the keyboard. By applying audiation study skills, students should be able to learn short, technically easy pieces by themselves at home when they are 12-14 years old. Students can study easy repertoire independently, but the teacher should continue to guide them when learning difficult repertoire. Teach students to learn how a piece of music sounds by applying audiation skills to music notation before beginning to play it.

Suggestions for Preparing Students to Read and Write Music Notation

Teaching reading and writing is a process that continues for many years. Use the *Reading and Writing* books. The following is a learning sequence for teaching reading and writing. Have students:

1. Listen to, sing, and perform rhythm and tonal patterns in different tonalities and meters. Acquire a music pattern vocabulary.
2. Chant, sing, play, and improvise with rhythm and tonal patterns.
3. Learn to draw music symbols, including music notes and rests.
4. Read and perform rhythm patterns in different meters using enrhythmic notation.
5. Read and perform tonal patterns in different tonalities and keyalities in bass and treble clefs.
6. Write rhythm and tonal patterns. Write rhythm patterns in enrhythmic notation. Write tonal patterns in different keyalities and tonalities. Write tonal patterns in both treble and bass clef.
7. Chant or sing rhythm and tonal patterns from a familiar music score.
8. Name the tonality and the meter from a music score, and determine what note value will be the macrobeat. After students choose the macrobeat, they should name the microbeat and the divisions.
9. Study a new piece of music away from the keyboard. Chant and play rhythm patterns, sing and play tonal patterns, and identify other characteristics about the piece, such as form, cadences, expressive elements, and chord changes.

10. Have students learn new, short and technically easy pieces independently at home. Continue to review how to apply audiation skills to reading music. Use the *Well-Tempered Reader* books.
11. Study new, difficult repertoire at the lesson, away from the keyboard. The teacher should combine some rote teaching with the learning process to ensure that students do not overlook technically challenging areas and fingerings.
12. Have students notate familiar songs in different keyalities.

General Teaching Tips

1. Establish meter for and with students before chanting rhythm patterns and playing a performance piece. Have students listen for and name the meter. Listening for meter is an important habit for students to develop.
2. Establish tonality for and with students before singing tonal patterns, singing a song, or playing a performance piece. Have students listen for and name the tonality. Listening for tonality is an important habit for students to develop.
3. Have students move to macrobeats and microbeats while chanting rhythm patterns.
4. Recognize that the macrobeat is not defined by the time signature, but rather by how the piece feels. Any note value can be the macrobeat. The choice is subjective.
5. Chant rhythm patterns using either a neutral syllable or rhythm syllables. Do not count using numbers.
6. Ask students to locate piano keys after naming a resting tone/tonic. For example, when DO is F, or when LA is D. Students should sing tonal syllables, not note names, when playing tonal patterns from a piece.
7. Avoid terms such as up, down, high, low, right and left. These words may confuse some students. Instead, say “this way and that way” and “this hand, that hand.” Students will recognize which hand to use from the pictures in the student books. Use the words melody and accompaniment when describing a piece.
8. Teach labels during pattern instruction and other activities. Labels include macrobeat, microbeat, duple meter, triple meter, major tonality, minor tonality, major tonic, major dominant, minor tonic, harmonic minor dominant, resting tone, duple macrobeat/microbeat pattern, triple division pattern, and so forth. We need labels to retain and understand symbols used to write music. Have students read, write, and define terms. It may take time before students use terminology with ease and understanding. Be patient.
9. Have students sing songs from the unit lesson plans while moving. Most of these songs become performance pieces. Students will be able to play what they can sing.
10. Teach new or difficult technical moves for performance pieces in lessons before teaching the pieces. In the beginning, these moves include repeated patterns, moving distances, using two adjacent fingers, and coordinating two hands.
11. Engage students in pattern activities before they listen/watch the performance piece being played. This should help students remember how a piece sounds. Students benefit from watching the teacher play, because they will imitate how the teacher plays. This helps to develop good playing habits.
12. Teach each performance piece at the lesson before the student practices it at home.

Engage in readiness activities to prepare a student to play a new piece. Encourage them to listen to the recording at home. Isolate difficult parts of a piece during the lesson to help a student learn a performance piece more quickly.

13. Help a student in whatever way is needed to complete a successful performance. This may mean learning only part of a piece at first.
14. Teach students to think and prepare before beginning to play. Expect students to know information about a performance piece such as meter, tonality, keyality, fingering, starting hand, and starting notes.
15. Teach to students' individual differences and continue to build music vocabulary through pattern instruction. Apply patterns to repertoire. Have students experience patterns in music notation. Rote learning leads to inference learning and the development of audiation skills.
16. Use tonal and rhythm patterns at every lesson. Rhythm and tonal patterns are the foundation for successfully reading and writing music notation. Students will use familiar patterns to make inferences so that they can read unfamiliar patterns.
17. Keep a permanent student order for group line-up activities. For example, organize students alphabetically by first names. Students will always be in the same order, but an activity can start with any student.
18. Use the "Songs to Sing" and "Songs for Activities" at every lesson. Students will perform these songs later and use them for developing improvisation skills.
19. Teach students chord changes for their songs and performance pieces. Use Roman numerals (upper case for major chords and lower case for minor chords) to label tonic, dominant, and so forth. One can audiate and transpose more easily when chord changes use function names rather than letter names.
20. Teach students to breathe before chanting rhythm patterns, tonal patterns, and before beginning to play a piece or sing a song. Breathing is an important expectation for making music.

NOTES

'WATCH PLEASE' GAME

Coordinated Rhythm Movement Activities

General Guidelines

1. Have students stand for these activities so they can use full arm movement and body weight. Make adaptations when students need to sit on the floor, at a desk, or in a chair.
2. Macrobeats are the pulse, or tempo beats. Microbeats are the meter beats. Suggested tempos for the macrobeat are: mm = 76 for Duple meter, mm = 63 for Triple meter. The mm = 192 is suggested for Unusual meter microbeats.
3. Tell students to listen for the teacher to say "watch please" as a signal for changing movement. Movements are described in the next section.
4. The teacher (not the students) chants "NS" or "Du" for macrobeats while both teacher and students move to macrobeats and microbeats. Students do not chant unless the teacher asks them to.
5. Students should model the teacher's movements and echo the teacher's rhythm patterns. Use both neutral syllables and rhythm syllables.
6. Piano teachers should engage students in both Duple and Triple meter movement 'Watch Please' activities for every lesson. Separate the meters with singing and other kinds of movement activities. Later, add Unusual meters of five and seven.
7. The coordinated 'Watch Please' movement activity is a good beginning lesson activity but can also be used at other times during the lesson. Use this activity when listening to or learning new music.
8. Students require practice in order to learn how to coordinate macrobeat-microbeat movement with rhythm pattern chants.
9. Work patiently for success. By engaging in this activity, students develop the habit of audiating underlying macrobeats and microbeats while performing or listening to music.
10. Macrobeat and microbeat movements are inseparable from rhythm pattern chants.

Macrobeat Movement Activities

1. Stand and swing both arms sideways at the same time (unilateral movement). Use large movements and gently tap the sides of the body. When sitting, rest the elbows on the floor, lap, or table and move the forearms.
2. Swing both arms from the front of the body to the back of the body (unilateral movement). Move full arms from the shoulders.
3. Move both heels up and down at the same time (unilateral movement). Bend the knees so that the body movement is free and not rigid.
4. Alternate moving the heels while the toes remain in contact with the floor (bilateral movement). Sway from side to side with a little hip swing. Keep the knees flexed as the weight is shifted from one foot to the other.
5. Combine step one with step four. Two body parts are moving at the same time to macrobeats: arms and heels.

Macrobeat and Microbeat Movement

1. Sway from side to side. Shift the weight from one heel to the other and move to the macrobeats.
Continue movement, and add the movement of full arms to microbeats (not just the hands), touching the sides of the body on the microbeats.
Keep the movement quiet.
For Duple meter there are two hand-touches for each sway.
For Triple meter there are three hand-touches for each sway.
2. The goal is for students to achieve coordinated macrobeat and microbeat movement while feeling the weight of body movement.
3. Have some students chant macrobeats while others chant microbeats.
Use “NS” or rhythm syllables.

Rhythm Patterns

1. The teacher chants rhythm patterns for students to echo while everyone moves to macrobeats and microbeats. Use the pattern learning sequence provided in the **Teachers Lesson Plans** and on the **Pattern CD**.
Also, chant rhythm patterns from pieces students are performing or will be learning.
First, chant patterns using neutral syllables. Later, chant patterns using rhythm syllables.
2. Play games during the lesson with rhythm patterns. Remember to always establish tempo/meter before any activity.
Following are game examples:
 - Have each student chant a pattern using “NS.” The teacher and/or other students echoes the pattern using syllables.
 - Have students echo patterns chanted by the teacher or other students who use “NS” with rhythm syllables as a response.

- Have students improvise rhythm patterns using two “DUs” or four “DUs.”
- Have students label rhythm patterns that the teacher chants, such as Duple macro-microbeat pattern or Triple division pattern.
- Have students individually chant a designated category of rhythm patterns, such as macro-microbeat, division, or rest pattern.
- Have students chant, all at the same time, a designated category of rhythm patterns. The teacher should establish meter first.
- Have students decide if the two patterns a teacher chants are the same or different.
- Have students decide if the pattern the teacher chants with a neutral syllable is Duple meter or Triple meter.

Audiation and the ‘Watch Please’ Game

Internal audiation in the mind begins with external movement and chanting. Use some of the activities described above when students listen to music or learn new music.

Steps for beginning to learn a new piece are:

- One. Listen and feel flow.
- Two. Find the macrobeat in the heels.
- Three. Split the macrobeat into two or three parts with hand/arm touches to find the microbeats and meter.
- Four. After establishing the macrobeat (tempo beat) and the microbeats (meter beats), chant rhythm patterns.

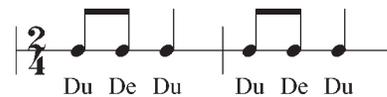
Teacher Book 1 • Teacher's Notes

Unit 1

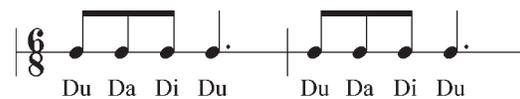
1. The letters “T” and “S” are used throughout this book to refer to teacher and student(s).
2. The sequenced tonal and rhythm pattern instruction is from Edwin E. Gordon’s *Tonal and Rhythm Register Books* (additional patterns are for enrichment).
3. Instructions for tonal and rhythm pattern delivery are in the “Appendix” of this book. Teach S when to respond and when to breathe.
4. During pattern instruction, it is important for a S to first echo the pattern with the T. If the pattern is echoed accurately, the S should echo the pattern alone.
5. Teach Duple meter rhythm patterns at the conclusion of Duple meter activities. Teach Triple meter rhythm patterns at the conclusion of Triple meter activities. Teach Major tonal patterns after singing Major songs. Teach Minor tonal patterns after singing Minor songs.
6. Suggested words:
 - Finger names (avoid finger numbers): thumb, pointer, middle finger (or tall finger), ring finger, pinky.
 - Keyboard movement: move this way or play on this side.
 - Hands: this hand and that hand.
 - Avoid saying right-left, up-down, high-low.

7. Establish meter before playing a piece or chanting rhythm patterns. Chant the following rhythm patterns using BAH or rhythm syllables. Have S sense an inner breath on the fourth macrobeat.

Duple Meter



Triple Meter



8. First, chant or sing patterns using neutral syllables. Then T and S should chant or sing the patterns using rhythm and tonal syllables.
9. Use labels when talking about songs and performance pieces: Duple meter, moves in two, macrobeats, microbeats, Triple meter, Major tonality, etc.
10. Point out same/different contrasts.
11. Use the process for teaching “Popcorn” for teaching rote piano pieces. Engage S in many activities in preparation for learning a new performance piece.
12. Perform songs and chants with neutral syllables. Use BUM for songs and BAH for chants (words are not used).
13. Emphasize ensemble performance. Teach S to play the student duet part after teaching the performance piece if there is time and if the S can learn the duet part quickly. You may wait until a later lesson and teach the duet part during a review time.

14. All of the items on the “Check List” do not need to be studied during one lesson. Complete the list during review times. Date the items when heard at the lesson.
15. Important activities in the “Check List” (lesson and home) are: Chant, perform, and create with rhythm patterns (RP) from the piece. Later tonal patterns (TP) are added.
16. Have S chant the rhythm while playing. They should learn to “play the rhythm.” This habit leads toward maintaining a consistent tempo.
17. Students who have completed preparatory keyboard classes will move more quickly through the early lesson plans. For these S, many of the preparatory and keyboard geography activities may be omitted.
18. Keep a permanent student order for keyboard performance activities. Then start with a different student for each activity. For example, line up by alphabetical first names.
19. Aural/Oral patterns use a neutral syllable. Verbal Association patterns use rhythm or tonal syllables.
20. Photocopy the “Songs to Sing and Songs for Activities” music in the “Appendix” to keep separate for quick and easy reference.

Unit 2

1. The T tells S how to move, then models movement while singing songs.
2. Some students will not be able to play performance pieces at a consistent tempo:
 - The T may move S hands to help get the feel of playing at a consistent tempo.
 - With patience and continued T performance and S chanting of rhythm patterns, S will soon be able to play at a consistent tempo. Ensemble playing helps to maintain a steady tempo.

3. The T should mark assignments in the student book during the lesson. At the end of the lesson make sure that all of the materials studied are marked.
4. While the T is checking books at the end of the lesson, S may take turns performing a piece or creating with a rhythm pattern.
5. The lesson may finish with the T playing a performance piece. Have S move as directed (to macro/microbeats or continuous fluid).
6. Establish tonality for tonal pattern instruction. Use BUM for Aural/Oral and tonal syllables for Verbal Association.

Major Tonality



Harmonic Minor Tonality



7. Establish tonality for the “Song to Sing” Sing “Read-y sing” on the starting tone of the song.

Duple Meter: Major Tonality



Duple Meter: Minor Tonality



Triple Meter: Major Tonality



Triple Meter: Minor Tonality



8. Creativity/Improvisation activities begin with rhythm patterns. Tell S to remember a rhythm pattern, then use it for improvisation. Some S may need help in remembering the pattern.
9. Tell S that they should see their finger nails when playing. This helps to prevent curling the fingers and avoids building tension.
10. “Aural/Oral” means to use neutral syllables BAH or BUM. “Verbal/Association” means to use rhythm or tonal syllables.

Unit 3

- Word choices and ideas the help prevent tension:
 - Trampoline. (This avoids tension when moving.)
 - Feel the elbow to the finger tip in one piece for forearm movement.
 - Shape the hand like it is a paw or is in a mitten. (This keeps fingers loosely together.)
 - Parachute into the key. (Feel the arm floating to the keyboard rather than pushing.)
 - Rest on the bottom of the keybed. (This relieves tension after a key has been played.)
 - Balance the arm over the hand. Keep the arm light.
 - The weight of a key is light. A “floating” arm will depress a key. Do not push, shove, or use much strength.
 - Feel as if the fingers are walking along a track when several keys are played. (Move the arm behind each finger.)
 - Pretend the hand is bouncing a light ball to make the keys sound. (Have the S bounce one hand into the other hand to achieve this feeling.)
 - Let the key throw you to the next key. (Sense that an outside agent is responsible for movement, rather than having the arm lift the hand.)
- S may not sing songs and tonal patterns with accuracy at first, but S eventually will sing in tune. Keep moving forward with tonal pattern instruction.
- If S cannot think of a rhythm pattern to chant, give them one (whisper it).
- Teach S how to take an audiation breath. Have S hold up one finger and pretend it is a candle, then blow it out. This preparatory breath, or “audiation breath,” is when one hears the pitch before singing it. Have S practice “breathe/sing” when singing tonal patterns and songs.

Unit 4

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.

Unit 5

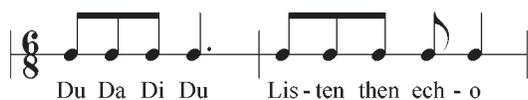
How to Teach Creativity/Improvisation Activities

1. Establish meter:

Duple Meter



Triple Meter



2. T chants a rhythm pattern.
3. S echo the rhythm pattern.
4. S plays the rhythm pattern on one key.
5. S or T decide what piano keys to use.
6. S improvises with the rhythm pattern.

Unit 10

1. Write numbers 1-20 on the front cover of the student book. Tell S that after all pages in a unit are reviewed and the "Check Lists" are completed, a sticker will be placed over the unit number on the cover. Begin a thorough unit review with Unit 10.
2. An important new S activity on the "Check List" is to sing, perform, and create with tonal patterns (TP) from the performance pieces.
3. Students are now expected to read the "Music Information" box. Have S read it out loud to ensure understanding of the terminology.
4. Check S hands and arms for tension at each lesson. Have them "shake it out" and keep a loose feeling.

Unit 12

1. Have S identify meter and tonality.
2. To identify meter, have S move to macrobeats while they listen. Then have S audiate microbeats by chanting silently DU DE or DU DA DI. Ask S if the music moves in two or in three. Are they audiating DU DE or DU DA DI?
3. To identify tonality, ask S if they hear DO or LA as the resting tone.

Unit 13

1. The unit review does not need to be finished in one lesson. The teacher should decide which items need intensive review and which items need a casual review. Make the review time enjoyable. Unit reviews toward the end of this book should be completed after a student has started the next book in the series.
2. Have students sing and play tonal patterns from the performance pieces.

Unit 15

Review the location of the white keys S learned with each new keyality (G/DO and F/DO). Continue to teach the names of piano keys when each new keyality is introduced. This way, S can quickly locate the piano keys by letter name.

Unit 17

1. Teach a scale during several lessons if necessary. First, have S play a one-octave scale with one finger. This way, the fingers respond to arm movement and the black/white key arrangement becomes familiar. Then, have S play the scale with the scale fingering. Use these guidelines:
 - Use a separated touch.
 - Begin with the first five notes for the LH .
 - Learn the finger cross-over.
 - Add the ending notes
 - Teach S to play the descending scale.
 - Teach the first three notes for the RH .
 - Teach the thumb cross-under.
 - Add the ending notes.
2. Teach Major and relative Harmonic Minor together.
3. Teach the arpeggios, cadences, and the Major scale during several lessons.
4. Teach S labels: arpeggio, melodic cadence, and scale (continue to use labels).
5. Note: Creative response activities may be challenging, but are necessary activities for developing audiation skills.

Unit 18

1. Show S how to audiate the melodic patterns on the *Home Study Audio recording*. It is not always practical to play the patterns. Have S sing or audiate melodic patterns to reinforce the phrase structure of the melody.
2. Have S sing and play the tonal patterns and chant and play the rhythm patterns for performance pieces.

Unit 20

Use “Springtime One” and “Springtime Two” to teach S how to move the arm so it is balanced behind each finger. Help S play a five-finger pattern. Use a little “in and out” arm movement to help the fingers strike the keys in a straight line. The fingers should not curl.

NOTES

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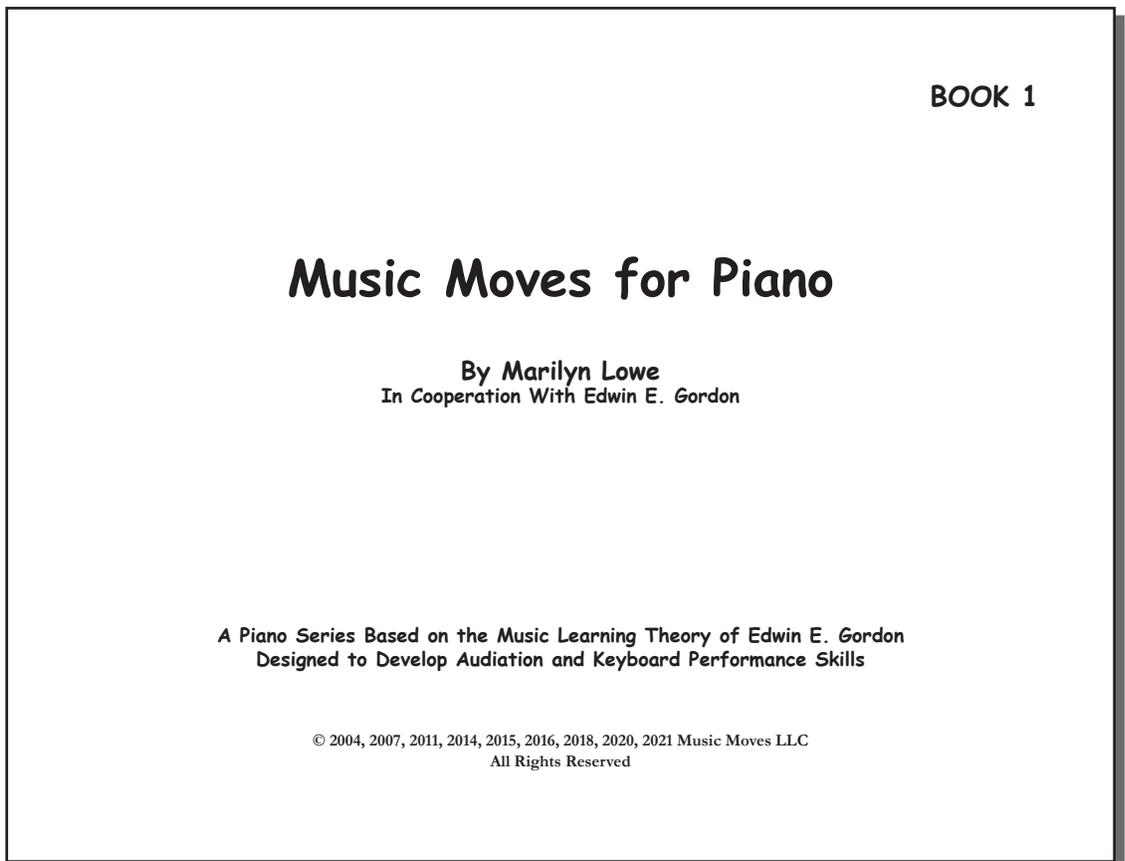
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Gordon Institute of Music Learning: www.giml.org

Music Learning Academy: www.musiclearningacademy.com

Music Moves for Piano: www.musicmovesforpiano.com



BOOK 1

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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G-6439
© 2004, 2007, 2011, 2014, 2015, 2016, 2018, 2020, 2021 Music Moves LLC
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ISBN: 1-57999-343-5

Distributed by GIA Publications, Inc.
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www.giamusic.com

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Unit 4

Lesson Time Objectives

Activities to Teach Audiation Skills

1. Movement activities: pulsating and continuous flowing.
2. Use the voice to sing and chant:
 - Sing songs.
 - Sing Major tonic and dominant tonal patterns. Use NS.
 - Chant two- and four-macrobeat patterns in Duple and Triple meters. Use RS.

Keyboard Geography and Technique

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

Exploration/Creativity/Improvisation

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

Book/Listening Assignments

1. Review “Flute and Bassoon,” “Lizards,” and “Falling Leaves.” Students learn to play “Hide and Seek” and “Cotton Candy.”
2. Listen to this unit on the recording and echo the patterns. Listen to the next unit.
3. Practice all marked pages.
4. Use the “Check List.”
5. Study skills: Chant the rhythm while playing. Keep the hands close to the keys.
6. Learn to sing the “Song to Sing.”
7. Listen to Track 3 on the *Pattern CD*.



Exploration/Creativity/Improvisation
Student Activities

Rhythm Context: Duple Meter Project One

- | Lesson | Home | |
|--------|-------|--|
| _____ | _____ | Think about an animal. |
| _____ | _____ | Sound Area: What area of the piano “sounds” like this animal? |
| _____ | _____ | Rhythm Pattern Chant: Chant a four-macrobeat, Duple meter rhythm pattern. |
| _____ | _____ | Echo the Pattern: Play the rhythm pattern on one piano key. |
| _____ | _____ | Musical Idea:
Use this rhythm pattern to improvise a sound description for the chosen animal. |

Rhythm Context: Duple Meter Project Two

- | Lesson | Home | |
|--------|-------|---|
| _____ | _____ | Musical Idea: Play a Duple meter rhythm pattern on different sets of three black piano keys.
Use one hand. Use individual fingers or a “soft fist.” |
| _____ | _____ | Musical Idea Answered:
Play a Duple meter rhythm pattern on different piano keys with one hand. Answer the musical idea with the other hand.
Use the same rhythm pattern. |

Big Ben

Song To Sing

Track 10

Unit 4

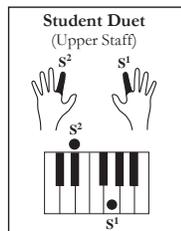
Music Information
For the Teacher

Duple Meter
Mixolydian Tonality
SO is E^b
Separated Style

Check List

Lesson	Home
_____	_____
Solo	_____
Performed with Duet	_____
Student Duet	_____
Connected Style	_____
Separated Style	_____
Played Loudly	_____
Played Softly	_____
Chant RP	_____
Perform RP	_____
Create with RP	_____

Hide and Seek



Student Part
Fingers and Hands

Hand Does Not Move Hand Does Not Move



**Music Information
For the Teacher**

Triple Meter
Dorian Tonality
RE is E^b
Separated Style

Check List

Lesson	Home
_____	Solo _____
_____	Performed with Duet _____
_____	Student Duet _____
_____	Connected Style _____
_____	Separated Style _____
_____	Played Loudly _____
_____	Played Softly _____
_____	Chant RP _____
_____	Perform RP _____
_____	Create with RP _____

Cotton Candy

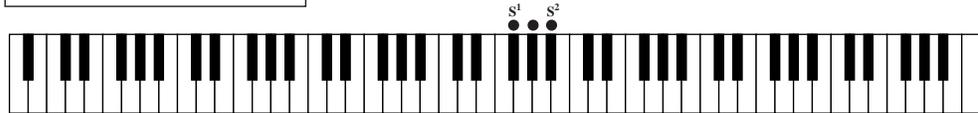
Track 12

**Student Part
Fingers and Hands**

Moving Hand Hand Does Not Move



**Student Duet
(Lower Staff)**



Unit 5

Lesson Time Objectives

Activities to Teach Audiation Skills

1. Movement activities: pulsating and continuous flowing.
2. Use the voice to sing and chant:
 - Sing songs.
 - Sing the first tone from Minor tonal patterns. Use NS.
 - Chant two- and four-macrobeat patterns in Duple and Triple meters. Use RS.

Keyboard Geography and Technique

1. Practice moving three adjacent fingers in Duple meter.
2. Practice playing repeated piano keys.
3. Use both separated and connected styles of articulation.

Exploration/Creativity/Improvisation

1. Chant and play four-macrobeat, Duple meter rhythm patterns on one piano key.
2. Improvise with two-macrobeat, Triple meter rhythm patterns on any piano keys.

Book/Listening Assignments

1. Review "Cotton Candy," "Hide and Seek," and "Popcorn." (I plays the duet part.) Play with a consistent tempo. Students learn to play "Twin Kangaroos" and "Lazy Day."
2. Listen to this unit on the recording and echo the patterns. Listen to the next unit.
3. Practice all marked pages.
4. Use the "Check List."
5. Study skills: Play with the eyes closed.
6. Learn to sing the "Song to Sing," but do not try to play it or watch someone play it.
7. Listen to the *Pattern CD*.

Exploration/Creativity/Improvisation

Student Activities

Rhythm Context: Duple Meter Project

Lesson	Home
_____	_____
_____	Chant a four-macrobeat rhythm pattern in Duple meter.
_____	Play the rhythm pattern on one piano key.
_____	Improvise with the rhythm pattern. Use any keys and any fingers.
_____	"Knock" the pattern gently with a soft fist.

Rhythm Context: Triple Meter Project

Lesson	Home
_____	_____
_____	Chant a two-macrobeat rhythm pattern in Triple meter.
_____	Play the rhythm pattern on one piano key.
_____	Improvise with the rhythm pattern. Use any piano keys and any fingers.
_____	"Knock" the pattern gently with a soft fist.
_____	Improvise with the rhythm pattern in the middle of the keyboard.
_____	Improvise with the rhythm pattern on either side of the keyboard.

Track 13

Song To Sing

Ring Around the Rosy

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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