

Music Moves for Piano



By Marilyn Lowe
In cooperation with
Edwin E. Gordon

**Teacher's
Lesson Plans 2**

BOOK 2
Teacher's Lesson Plans

Music Moves for Piano

By Marilyn Lowe
In cooperation with Edwin E. Gordon

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

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UNIT 8

There's a Hole in the Bucket

Song to Sing

Track 14



LESSON TIME OBJECTIVES

ACTIVITIES TO TEACH AUDIATION SKILLS

1. Engage S in movement, singing, and chanting activities.
2. Pattern instruction.
 - Chant Triple meter elongation patterns using rhythm syllables.
 - Sing Major tonic and dominant patterns using tonal syllables.

KEYBOARD GEOGRAPHY AND TECHNIQUE

1. Play the tonic-dominant-tonic melodic cadence for D Minor.
2. Play “Springtime One” and “Springtime Two” in F Major. Use each hand alone.

EXPLORATION/CREATIVITY/IMPROVISATION

1. Press the damper pedal to the floor. Improvise in the treble register of the keyboard. Use three black piano keys and three white piano keys (start with C). Play rhythm patterns.
2. Establish meter and move “inside” to macrobeats and microbeats while playing.

BOOK/LISTENING ASSIGNMENTS

1. Review “Old Woman” and the tonic-dominant-tonic arpeggios for G Major and E Minor. Finish Unit 18 review and review Unit 19 from Book 1. S learn to play “Minor Hot Cross Buns,” “Latvian Folk Song,” and the tonic/dominant chord changes for “Springtime One” and “Springtime Two.”
2. Students read the “Music Information” box.
3. Practice the new pages marked in the student book.

4. Use the “Check List.”
5. Study skills: Decide the dynamics to use for each performance piece. Listen carefully for contrasts in soft (p) and loud (f).
6. Learn to sing the “Song to Sing,” but do not try to play it or watch someone play it.
7. Listen to this unit on the recording, echo the patterns, and listen to the next unit.

LESSON PLAN

ACTIVITY TIME (12-15 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 DU.
4. Have S chant Duple meter microbeats using DU DE.
5. Have S echo four-macrobeat, Duple meter rhythm patterns. Use rhythm syllables. Have S chant their own rhythm patterns.
6. T establishes Major tonality. Have S sing the resting tone DO. The T sings “French Lullaby” two times.
 - S pretend they are rocking a baby. S freeze and sing DO when the T stops singing.
 - S move their arms gracefully in all the space they can find.
7. T sings “American Tune.”
 - S move as if they are warming their bodies by a bonfire.

Major Tonality Pattern Instruction

1. Tonal 5B1–Verbal/Association. Sing tonic and dominant patterns in a different keyality and in different orders.
2. Use patterns from the *Rhythm and Tonal Pattern CD/Book*.

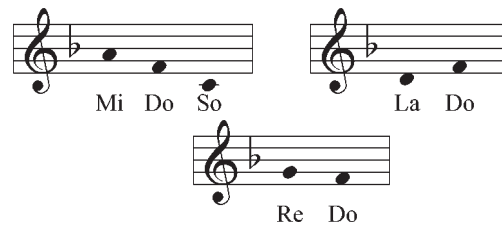
Song To Sing: “There’s a Hole in the Bucket” (M/T)

1. The T establishes Major tonality. The T sings the song using NS. S move their knees and hips.
2. Sing the song again while S move their upper bodies in a light manner. Ask S if they hear two parts of the song (yes).
3. Ask S if the two parts are exactly the same (no).
4. Ask S what is different between the two parts (the ending).

5. Have S imitate the following rhythm pattern. Establish Triple meter. Show S how to breathe before the upbeat.



6. Have S imitate the following Major tonal patterns. Use NS, then use tonal syllables.



7. Help S to identify where the tonal patterns occur in the song.
8. Have S sing the first half of the song.
9. Have S sing the first second half of the song.
10. Teach S to sing the song.

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 DU.
4. Have S chant Triple meter microbeats using DU DA DI.
5. If more than one S is present, have some S chant macrobeats while others chant Triple meter microbeats.
6. Have S echo four-macrobeat, Triple meter macro/microbeat rhythm patterns. Use rhythm syllables.
7. T sings “Swinging” two times.
 - S move their shoulders very stiffly.
 - S move their bodies very loosely.
8. T and S sing “German Folk Song.”
 - S move as if they are very happy.

Triple Meter Rhythm Pattern Instruction

1. Rhythm–Elongations–Verbal Association.
Elongation patterns.
2. Use patterns from the *Rhythm and Tonal Pattern CD/Book*.

KEYBOARD GEOGRAPHY AND TECHNIQUE**(5 minutes)**

1. Have S play the tonic-dominant-tonic melodic cadence for D Harmonic Minor.
2. Have S play “Springtime One” and “Springtime Two” in F Major.
Use each hand alone.

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

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

General Activities

1. Press the damper pedal to the floor.
Improvise in the treble register of the keyboard. Use a set of three black piano keys and three white piano keys (start with C).
Play rhythm patterns.
2. Establish meter and move “inside” to macrobeats and microbeats when improvising.
Play a rhythm pattern.

Triple Meter Rhythm Pattern

1. Have S imitate the following rhythm pattern, then play it on one piano key.



2. Have S create an idea with this rhythm pattern. Use the first five tones of a G Major scale. Have S start with DO.
3. Have S answer the idea using a different rhythm pattern.

REVIEW (12 minutes)

1. Review “Old Woman.”
2. Review the tonic-dominant-tonic arpeggios for G Major and E Minor.
3. Play duets for ensemble experience.
4. Finish Unit 18 review and review Unit 19 from Book 1.

PERFORMANCE PIECE (5 minutes)

Minor Hot Cross Buns

Track 15

Meter: Duple

Macrobeats:

Microbeats:

Tonality: Minor

Resting Tone:

Keyality: A

Form: A B

5. Have S play the above tonal patterns.

A is LA.

6. Have S imitate the following rhythm patterns.

7. Ask S if the rhythm patterns are the same as the rhythm patterns for “Major Hot Cross Buns” (yes).

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. Ask S to name the tonality (Major or Minor). Have S audiate the resting tone (DO or LA).
3. Establish Minor tonality and have S sing “Minor Hot Cross Buns” using BUM.
4. Have S sing the following tonal patterns.

STUDENTS LEARN TO PLAY**“MINOR HOT CROSS BUNS”**

1. Have S line up and go to the keyboard one at a time. (Have a book in place opened to the piece.)
2. Have S read the “Music Information” box.
3. Have S sit in the middle of the piano keys used to play the piece. Play the A Harmonic Minor tonic-dominant-tonic arpeggios to establish tonality.
4. Have S play and sing tonal patterns from the song.
5. Have S prepare a hand and fingers on the piano keys, then think the starting piano key.
6. Have S chant the rhythm while performing the piece.
7. Teach S one version of the tonic and dominant chord changes. Have the S try to play hands together. If necessary, have S play only to the first chord change, then stop.
8. The T should play the accompaniment as a duet with the S.

PERFORMANCE PIECE (7 minutes)

Latvian Folk Song

Meter: Duple

Macrobeats:

Microbeats:

Tonality: Minor

Resting Tone:

Keyality: D

Form: A B

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. Ask S to name the tonality (Major or Minor). Have S audiate the resting tone (DO or LA).
3. Tell the S that this song has two parts, and the same rhythm pattern is used for both parts. Have S imitate the following rhythm pattern.

4. Have one group of S chant the rhythm pattern then another group echo the rhythm pattern.
5. Ask S to label the rhythm pattern (division).
6. Have S imitate the following tonal patterns.

7. Help S identify where the tonal patterns occur in the song.
 - Point out that in the first phrase the first two-macrobeat melodic pattern begins with LA TI DO and the second two-macrobeat melodic pattern begins with DO RE MI.
 - Ask S how many times the tonal pattern DO LA appears in the song (three). Point out where this tonal pattern occurs. Awareness of this pattern helps S learn to play the song.

STUDENTS LEARN TO PLAY**“LATVIAN FOLK SONG”**

1. Have S line up and go to the keyboard one at a time. (Have a book in place opened to the piece.)
 2. Have S read the “Music Information” box.
 3. Have S sit in a comfortable position to play the piece. Play the D Harmonic Minor tonic-dominant-tonic arpeggios and “Springtime One” in D Minor to establish tonality and keyality.
 4. Have S play and sing tonal patterns from the song.
 5. Have S prepare a hand and fingers on the piano keys, then think the starting piano key.
 6. Have S chant the rhythm while they perform the first two-macrobeats. Note that the ending tonal pattern is DO LA.
 7. Have S play second two-macrobeats of the first phrase. Teach S to use arm movement to play the ending with fingers four and five.
 8. Have S play the first phrase while chanting the rhythm.
 9. Have S play the first two-macrobeats of the second phrase. Notice that the ending tonal pattern is DO LA.
 10. Have S play the second phrase. Notice the two tonal patterns: LA RE and DO LA.
 11. Have S play the whole piece.
 12. Teach S one version of the tonic and dominant chord changes. Have the S try to play hands together. If necessary, have S play one measure plus the macrobeat after the bar line, then stop.
 13. The T should play the accompaniment as a duet with the S.
3. Tell S to review all marked pages.
 4. Tell S that items played at each lesson are checked and dated by the T for home practice.
 5. S should check items when practiced at home. Items not checked by the T will be completed later, during a review time.
 6. Tell S to listen regularly to the recordings and to echo the patterns.
 7. Tell S to improvise and create every day. Remind them to use the performance piece tonal and rhythm patterns (as indicated in the “Check List”) to create and improvise new ideas.
 8. Remind S to chant the rhythm patterns when they play.
 9. Remind S that the assignments are printed in the “Lesson Time Objectives.”
 10. Use the rhythm pattern structure of a song to create something new.

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.
3. T marks pages that were completed during the review time.

NOTES:**ASSIGNMENT DISCUSSION FOR THE NEXT LESSON (3 minutes)****STUDENT HOME PRACTICE INSTRUCTIONS**

1. Tell S to finish Units 18 and 19 review in Book 1. Remind S about the stickers on the cover.
2. Practice “Old Woman,” the tonic-dominant-tonic arpeggiated cadence when DO is G and LA is E, the accompaniment for “Down Came a Lady,” “Minor Hot Cross Buns,”



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 vocabulary. Movement activities, singing, chanting, and learning tonal and rhythm patterns 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 2

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Unit 8

Lesson Time Objectives

Activities to Teach Audiation Skills

1. Tonal pattern instruction: Sing Major tonic and dominant patterns.
2. Chant Triple meter elongation patterns. Use RS.

Keyboard Geography and Technique

1. Play the tonic-dominant-tonic melodic cadence for D Minor.
2. Play "Springtime One" and "Springtime Two" in F Major using each hand alone.

Exploration/Creativity/Improvisation

1. Press the damper pedal to the floor. Improvise in the treble register of the keyboard. Use a set of three black keys and three white keys (start with C).
2. Establish meter and move "inside" to macrobeats and microbeats. Play a rhythm pattern that you improvised in your head.

Book/Listening Assignments

1. Review Book 1: Finish Unit 18 review. Review Unit 19. Learn the tonic/dominant chord changes for "Springtime One" and "Springtime Two."
- Book 2: Review "Old Woman" and the tonic-dominant-tonic arpeggios for G Major and E Minor.
2. S read the "Music Information" box.
3. Practice new marked pages.
4. Use the "Check List."
5. Study skills: Decide the dynamics to use for each performance piece. Listen carefully for contrasts in soft (p) and loud (f).
6. Learn to sing the "Song to Sing."
7. Listen to this unit on the recording and echo the patterns. Listen to the next unit.
8. Listen to the *Pattern CD*.

Exploration/Creativity/Improvisation

Student Activities

Rhythm Context: Triple Meter Context

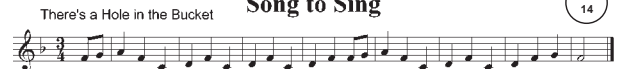
- _____ Locate every D on the keyboard.
- _____ Establish meter, then chant a Triple meter rhythm pattern.
- _____ Play the rhythm pattern on one piano key, then audiate (think) the rhythm pattern.
- _____ Improvise with the rhythm pattern.
- _____ Use tones from a D Minor melodic cadence with one hand and clusters with the other hand (begin and end on D/LA).
- _____ Circle the number of phrases you improvised:
two three four

Keyboard: Separated Style Project

- _____ Experiment:
Use a separated touch in the low register of the keyboard.
- _____ Experiment:
Use a separated touch in the bass register of the keyboard.
- _____ Experiment:
Use a separated touch in the middle register of the keyboard.
- _____ Experiment:
Use a separated touch in the treble register of the keyboard.
- _____ Experiment:
Use a separated touch in the high register of the keyboard.

Song to Sing

Track 14



Unit 8

Music Information

For the Student

Duple Meter

Harmonic Minor Tonality

LA is A

Melody Starts on DO

Check List

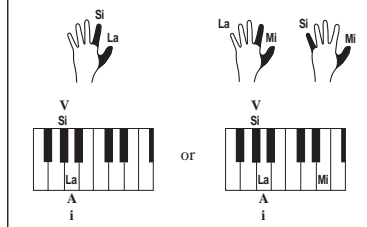
Lesson	Home
_____ Melody	_____
_____ Melody	_____
_____ New Keyality	_____
_____ New Keyality	_____
_____ Accompaniment	_____
_____ Hands Together	_____
_____ Connected Style	_____
_____ Separated Style	_____
_____ Chant RP	_____
_____ Perform RP	_____
_____ Create with RP	_____
_____ Sing TP	_____
_____ Perform TP	_____
_____ Create with TP	_____
_____ New Tonality	_____
_____ New Meter	_____

Minor Hot Cross Buns

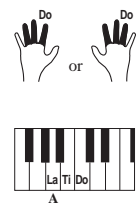


Track 15

Accompaniment
Tonic/Dominant Changes



Melody



Music Information
For the Student



Duple Meter

Harmonic Minor Tonality

LA is D

Melody Starts on LA

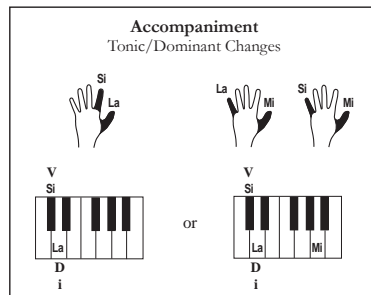
Check List

Lesson		Home
_____	Melody 	_____
_____	Melody 	_____
_____	New Keyality	_____
_____	New Keyality	_____
_____	Accompaniment	_____
_____	Hands Together	_____
_____	Connected Style	_____
_____	Separated Style	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____
_____	Sing TP	_____
_____	Perform TP	_____
_____	Create with TP	_____
_____	New Tonality	_____
_____	New Meter	_____

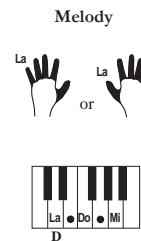
Latvian Folk Song



Accompaniment
Tonic/Dominant Changes



Melody



Unit 9

Lesson Time Objectives

Activities to Teach Audiation Skills

1. Movement activities, singing, and chanting.
2. Tonal pattern instruction: Sing Major tonic and dominant patterns. Use TS.
3. Rhythm pattern instruction: Chant Triple meter elongation patterns. Use RS.

Keyboard Geography and Technique

1. Play the arpeggiated tonic-dominant-tonic cadence when G/DO and E/LA. Use a separated touch.
2. Play and sing F/DO-D/LA, G/DO-E/LA, and C/DO-A/LA.
3. Play "Springtime One" and "Springtime Two" in D Minor. Use each hand alone.

Exploration/Creativity/Improvisation

1. Always establish meter and move "inside" to macrobeats and microbeats when you create and improvise.
2. When you create and improvise, decide the tempo, dynamics, and articulation to use.

Book/Listening Assignments

1. Review Book 1: Finish Unit 19 review. Review Unit 20.
Book 2: Review "Minor Hot Cross Buns" and "Latvian Folk Song."
Learn to play "Gliding."
2. S read the "Music Information" box.
3. Practice new marked pages.
4. Use the "Check List."
5. Study skills: Audiate a piece before playing it. Listen for chord changes.
6. Learn to sing the "Song to Sing."
7. Listen to this unit on the recording and echo the patterns. Listen to the next unit.
8. Listen to the *Pattern CD*.

Exploration/Creativity/Improvisation

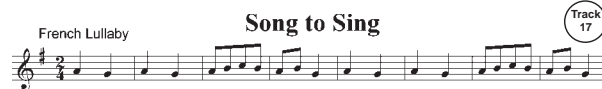
Student Activities

Form/Improvisation: Three-Part Form (A B A) Project

Lesson	Home	
_____	_____	Establish meter. Chant a four-macrobeat Duple meter rhythm pattern.
_____	_____	Play the rhythm pattern on F, then audiate (think) the rhythm pattern.
_____	_____	Play the rhythm pattern on D, then audiate (think) the rhythm pattern.
_____	_____	Improvise one four-macrobeat phrase in F Major (A Part).
_____	_____	Improvise another four-macrobeat phrase in D Minor (B Part).
_____	_____	Repeat the four-macrobeat phrase you created in F Major. Change the ending to finish on F ² (A Part). Play your piece.
_____	_____	Decide performer controls (tempo, dynamics, and articulation).
		A Part (circle):
		slow moderate fast
		soft medium loud loud
		separated connected
		B Part (circle):
		slow moderate fast
		soft medium loud loud
		separated connected
_____	_____	Name your piece _____

French Lullaby

Song to Sing



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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