

Music Moves for Piano



By Marilyn Lowe
In cooperation with
Edwin E. Gordon

**Teacher's
Lesson Plans 3**

Introduction to *Music Moves for Piano Book 3*

Book 3 introduces many new keyboard skills. Audiation is strengthened and improvisation activities become more complex. During the study of *Book 3*, students continue to grow in musicianship and to perform more difficult solo repertoire as they acquire essential skills for understanding music notation.

Keyboard and musicianship skills. Students study the following in *Book 3*.

1. Letter-names of the piano keys in random order: natural, flat, sharp, double-flat, and double-sharp names

Different letter-names used for the same piano key: G, A double-flat, or F double-sharp

Same letter-name used for different piano keys: G, G-flat, G-sharp, G double-flat, G-double sharp
2. Articulation symbols: staccato, accent, and slur
3. How to use the damper pedal
4. Intervals on scale degrees using syllable names
5. Major triads on 12 piano keys organized into four categories:
WWW, WBW, BWB, and oddballs
6. Major tonality primary cadences:
I-V-I, I-IV-I, and I-IV-V-I in all keyalities
7. Triads in three positions:
root position, 1st inversion, and 2nd inversion
8. Chromatics, also named half-steps
9. Whole-tones, also named whole-steps
10. Minor triads on 12 piano keys organized into four categories:
WWW, WBW, BWB, and oddballs
11. Harmonic minor tonality primary cadences:
i-V-i, i-iv-i, and i-iv-V-i in all keyalities
12. Triads on major scale degrees

Improvisation. Improvisation skills strengthen when students continue to use rhythm patterns and familiar songs for creative activities. Students are asked to do the following in *Book 3*.

1. Change tonality
2. Change meter
3. Transpose
4. Create new music based on remembered tonal patterns as well as tonal patterns from music studied
5. Create new music based on remembered rhythm patterns as well as rhythm patterns from music studied
6. Use a variety of performer controls: dynamics, articulations, and tempo
7. Use the damper pedal
8. Use tones from a tonic triad
9. Use random piano keys
10. Use different pairs of triads
11. Improvise major and minor melodies above a given chord progression
12. Use chromatics (half-steps)
13. Use whole-tones (whole-steps)
14. Use rest patterns and tie patterns
15. Create arrangements and medleys

During this level of study, students should learn the DO signatures that correspond with the keyalities and tonalities of the arpeggios, cadences, and scales they are practicing and the music they are playing.

Use the *Music Moves for Piano* reference book *Keyalities and Tonalities - The Complete Book of Arpeggios, Cadences, and Scales* with *Book 3*.

BOOK 3
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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UNIT 10

Yankee Doodle

Song to Sing

CD Track 19



LESSON TIME OBJECTIVES

Activities to Teach Audiation Skills

1. Tonal pattern instruction: Name the tonality and function of Minor patterns.
2. Rhythm pattern instruction:
Chant Duple meter tie patterns.
Use syllables.

Keyboard Geography and Technique

1. Review tonic-subdominant-tonic arpeggios in the following keyalities and tonalities: F/DO and D/LA, C/DO and A/LA, D/DO and B/LA, G/DO and E/LA. Sing the tonal syllables.
2. Play Major triads on all the piano keys.
3. Play I-IV-I arpeggios using any black piano key as DO. Sing the syllable names.
4. Play intervals from FA in both directions in a Major pentascale. Sing after playing. Use syllables.

Exploration/Creativity/Improvisation

1. Plan the meter and rhythm, then improvise a “sound” idea that moves a little fast.
2. Improvise a melody using two Major triads next to each other.

Book/Listening Assignments

1. Review Unit 9. Review Unit 1. Write unit numbers on the Book 3 cover for sticker placement when unit review is completed.
2. Practice the new marked pages.

3. Learn to sing the “Song to Sing.”
4. Listen to this unit on the CD and echo the patterns. Listen to the next unit.
5. Listen to Track 26 on the *Pattern CD*.

TEACHER’S NOTES

1. Write numbers 1-18 on the front cover of Student Book 3. Tell S that after all pages in a unit are thoroughly reviewed and the “Check Lists” are completed, a sticker will be placed over the unit number on the cover.
2. Finish the unit review for Book 2.
3. Tell S to remember “Springtime One” and “Springtime Two” from Book 1, because they will use these tunes to establish tonality and meter in different keyalities.
4. Remind S to review and remember the folk songs from Book 1 and Book 2 because they will be used for improvisation activities later.

LESSON PLAN

ACTIVITY TIME (10-15 minutes)

Duple Meter

1. Have S stand and engage in the Duple meter 'Watch Please' game. Continue movement during the following parts of this step.
2. Have S sing "Duple Meter" then chant macrobeats using DU.
3. Have S chant Duple meter microbeats using DU-DE. Have some S chant macrobeats while others chant Duple meter microbeats.
4. Have S echo four-macrobeat Duple meter macro/microbeat, division, rest, and division/elongation patterns. Use BAH and rhythm syllables.
5. Rhythm Layer Game. Have some S begin the chant with macrobeats. Add some S chanting Duple microbeats. Finally add some S chanting rhythm patterns. Chant together in group ensemble. Switch parts.
6. Have S name the function of Duple meter macro/microbeat, division, and rest patterns. Use BAH and rhythm syllables.
7. Sing the Phrygian song "Chow."
 - Have S pretend to fill themselves with air and let their upper bodies float. Move shoulders.
8. Sing "Volga Boatman."
 - Have S name the meter. It is Duple.
 - Have S move as if they are carrying heavy steel beams.

Duple Meter Rhythm Pattern Instruction

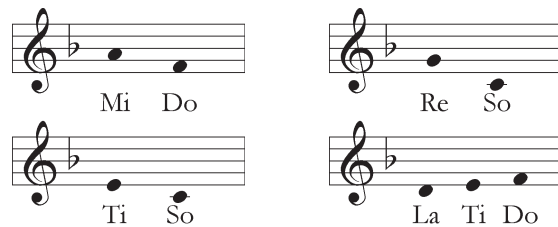
1. Rhythm 9B2-Verbal Association. Chant Duple tie patterns. Use syllables.
2. Use patterns from the *Rhythm and Tonal Pattern CD/Book..*

Song To Sing: "Yankee Doodle" (M/D)

1. T sings the song using BUM while S pretend their arms are marching soldiers.
2. Ask S to sing the syllable for the starting tone of the song (DO). Sing the first phrase again if S have difficulty, then help S sing the starting tone.
3. Ask S if the song is in Duple or Triple meter.
 - Have S echo the following rhythm pattern.



- Have S name the rhythm pattern category.
4. Ask S to audiate the song to find another rhythm pattern.
 5. Ask S if the song is in Major or Minor tonality.
 - Have S imitate the following tonal patterns. First, use BUM then use tonal syllables.



- Have S identify the function of each tonal pattern. One pattern is tonic, two patterns are dominant, and the last pattern is a multiple pattern.
6. Help S identify where the tonal patterns occur in the song.
 7. Ask S to audiate the song and raise their hands when they hear how many times the first two-macrobeat melodic pattern occurs (three). Teach S the three endings for the short melodic pattern.
 - First, have S sing only the two-macrobeat melodic pattern. T finishes the melody.
 - Next, T sings the two-macrobeat melodic pattern. S finish the melody. Sing the ending together.
 8. Have S sing the song while engaging in a movement activity.

- Play or sing DO-SO as an accompaniment for the melody while S sing.
 - Have S hold up one finger for tonic (I), four fingers for subdominant (IV), and five fingers for dominant (V).
 - Have S sing the I-IV-V root changes.
 - Have S sing the I-IV-V root changes while someone sings the melody.

Triple Meter

- Have S stand and engage in the Triple meter ‘Watch Please’ game. Continue movement during the following parts of this step.
- T and S sing “Triple Meter.”
- Have S chant macrobeats using DU.
- Have S echo four-macrobeat Triple meter division patterns. Use rhythm syllables.
- Have S chant any four-macrobeat, Triple meter division/elongation pattern. Use rhythm syllables.
- Have S name the function of Triple meter macro/microbeat, division, division/elongation, and rest patterns. Use BAH and rhythm syllables.
- Sing “Leaves Are Falling.”
 - Have S name the tonality. It is Minor.
 - Have S name the meter. It is Triple.
 - Have S pretend they are rocking a baby dog in their arms.

Minor Tonality Pattern Instruction

- Tonal 9B1-Generalization. Verbal Association. S name the tonality and pattern function.
- Use patterns from the *Rhythm and Tonal Pattern CD/Book*.

KEYBOARD GEOGRAPHY AND TECHNIQUE

(6 minutes)

- Show S how to play triads in inversions, following the instructions on Unit page 31. Show S how to move the arm behind each finger when playing a 1st or 2nd inversion triad. Have S use a separated touch.
- Have S play the three Major triads that are black-white-black.
- Have S play intervals from FA in both directions using a Major pentascale. Sing using syllables.

EXPLORATION/CREATIVITY/IMPROVISATION

(10 minutes)

Triple Meter Project

- Engage S in MB/mb movement in Triple meter.
- Have S echo the following Triple meter division rhythm pattern with the voice then play it on one piano key.



Change Tonality

- Establish Major tonality. T and S sing German Folk Song” (p.50 in SB 2).
- Keep the same keyality and establish Major tonality. T should sing the song in Major tonality while S move.
- T and S sing the song in Major tonality.

Change Meter

- Establish Duple Meter. Have S move to Duple macrobeats and microbeats. T sings German Folk Song” in Duple (p.50 in SB 2).
- Continue moving in Duple meter while T and S sing the song together in Duple.

REVIEW (10 minutes)

- Review Book 2, Unit 20.
- Review Book 3, Units 8 and 9.
- Play duets for ensemble experience

PERFORMANCE PIECE (6 minutes)

Cuckoo

CD Track 20

Meter: Triple

Macrobeats:

Microbeats:

4. Have S imitate the following rhythm patterns.

Tonality: Major

5. Have S echo the following tonal patterns.

Resting Tone:

Keyality: E

Form: A (a a¹) B (b a²)

PREPARATORY GAMES AND ACTIVITIES

1. T plays or sing the song while S move to macrobeats and then to microbeats. Ask S if the song is in Duple or Triple meter.
2. Ask S to name the tonality (Major or Minor).
3. Have S audiate the resting tone (DO or LA).

- Ask S which tonal pattern begins the song.
6. T plays or sings the first eight macrobeat melodic pattern (two phrases). Ask S to raise their hands if they hear the beginning melodic pattern repeat.

7. Ask S if these two phrases are exactly the same or a little different. Ask them what is different (the last tone). Have some S sing the first two-macrobear melody and other S sing the endings for both phrases.
8. Sing the last phrase. Ask S if it is exactly the same as another phrase or a little different. The ending is different. Have two groups of S take turns singing the two parts of this phrase. Tell S that they have just learned the A part.
9. There is a middle “b” part. T sings the “b” part and asks S what is the same. The rhythm patterns are the same. The melodic pattern uses the same idea but starts on RE the first time and MI the second time.

STUDENTS LEARN TO PLAY “CUCKOO”

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 song. Play the E Major tonic-dominant-tonic arpeggios and/or “Springtime One” in E Major to establish tonality and keyality.
4. Have S play and sing tonal patterns from the piece.
5. Have S prepare a hand and fingers on the piano keys, then think the starting piano key and a rhythm introduction before beginning to play.
6. Have S chant the rhythm while performing the beginning of the first phrase. Notice the beginning tonal pattern (SO-MI).
7. Have S play the first phrase. Help S use arm movement to play finger five.
8. Have S play the first two phrases while chanting the rhythm.
9. Have S play the B Part, then play the whole piece.
10. The T should play the accompaniment as a duet with the S, then teach S the accompaniment.

PERFORMANCE PIECE (6 minutes)

Girls and Boys Come Out To Play

CD Track 21

The musical score consists of two systems. The first system has a Melody staff and an Accompaniment staff. The melody is in G major, 6/8 time, and consists of eight measures. The accompaniment consists of quarter notes in the bass clef. Chord symbols are placed below the accompaniment staff: I, V, I, V, I, I, V, I. The second system continues the melody and accompaniment for two more measures, with chord symbols V and I below.

Meter: Triple

Macrobeats:

Two quarter notes on a treble clef staff, labeled "Du Du".

Microbeats:

A triplet of six eighth notes on a treble clef staff, labeled "Du Da Di Du Da Di".

Tonality: Major

Resting Tone:

A single quarter note on a treble clef staff with a sharp sign, labeled "Do".

Keyality: G

Form: A (a b) B (c b)

PREPARATORY GAMES AND ACTIVITIES

1. T plays or sings the song. Have S move to macrobeats then add microbeats to decide if the meter is Duple or Triple.
2. Ask S to name the tonality, Major or Minor. Have S audiate the resting tone (DO or LA).

3. Have S sing the following significant tonal patterns. They are notated in D Major.

Four musical staves showing tonal patterns in D Major: So Mi, Fa Re, So Mi Do, and Re So.

4. Point out that Re-So is a dominant pattern. Then have S sing the tonic pattern So-Mi-Do. SO belongs to both the tonic and dominant tonal patterns.
5. The song begins on SO and ends on DO. Have S sing So-Mi-Do then change DO to SO and sing So-Mi-Do again in a new keyality. Tell S that they can transpose this song by thinking of the ending DO as the new SO.
6. Have some S sing the song and other S sing the chord changes. Use Do-Ti and Do-So for variety. Use fingers to demonstrate the I-V chord changes.

7. Have S chant the following rhythm patterns.

Du Di Du Di Du Di Du

Du Di Du Da Di Du Di Du

- Ask S if the ending of the two rhythm patterns is the same or different (the same).

STUDENTS LEARN TO PLAY “GIRLS AND BOYS COME OUT TO PLAY”

1. Have S prepare to play the song.
2. Have S read the “Music Information” box.
3. Have S sit in a comfortable position at the keyboard, then play the G Major tonic-dominant-tonic arpeggios and/or “Springtime One” in G Major to establish tonality and keyality.
4. Have S play and sing tonal patterns from the piece.
5. Have S prepare a hand and fingers on the piano keys, then think the starting piano key and rhythm introduction before beginning to play.
6. Have S chant the rhythm while performing the beginning of the first phrase. Notice the beginning tonal pattern So-Mi.
7. Have S play the ending of each phrase. Have S recognize that the endings are the same.
8. Have S play the whole song.
9. Have S play the song with the accompaniment.

ASSIGNMENT DISCUSSION FOR THE NEXT LESSON (3 minutes)

STUDENT HOME PRACTICE INSTRUCTIONS

1. Tell S to finish any unfinished unit reviews in Book 2. Remind S about the cover stickers.
2. Remind S about the new unit numbers on the cover of Book 3. Have S review Unit 1.
3. Tell S to review all marked pages.
4. Tell S that items played at each lesson are checked and dated by T for home practice.
5. S should check items when practiced at home. Items not checked by 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.
8. Remind S to chant or audiate the rhythm patterns when they play.
9. Remind S that 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.
3. T marks pages that were completed during the review time.

NOTES:

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

- Rhythm is based on body movement: Feel the pulse and meter then chant rhythm patterns. Move in both a continuous fluid way and a 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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