

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**

© 2004 Music Moves LLC
All Rights Reserved

G-6442
©2004 Music Moves LLC
www.musicmovesforpiano.com
info@musicmovesforpiano.com
ISBN: 1-57999-346-X

Distributed by GIA Publications, Inc.
7404 S. Mason Ave., Chicago, IL 60638
(708) 496-3800 or (800) 442-1358
www.giamusic.com

All rights reserved. No portion of this book may be reproduced, stored in a retrieval system, or transmitted in any form or means—mechanical, photocopying, recording, or other—without prior permission of Music Moves LLC.

Printed in the United States of America.

TABLE OF CONTENTS

About <i>Music Moves for Piano</i>	v
Unit 1 (CD Tracks 1-2)	
Song to Sing — Old Woman	1
Ring Around the Rosy	5
Unit 2 (CD Tracks 3-4)	
Song to Sing — Festive Dance	7
When DO is G — Tonic Arpeggio, Tonic/Dominant Cadence, and Scale	9
When LA is E — Tonic Arpeggio and Tonic/Dominant Cadence	9
Stepping Stones	10
Unit 3 (CD Tracks 5-6)	
Song to Sing — English Folk Song	12
Location of Five C's on the Keyboard	14
DO is C then LA is A — Tonic-Dominant-Tonic Arpeggios	14
Frere Jacques	15
Unit 4 (CD Tracks 7-8)	
Song to Sing — Dressed in White	17
Hot Cross Buns	20
Unit 5 (CD Track 9)	
Song to Sing — Mexican Dance	22
When DO is F — Tonic Arpeggio, Tonic/Dominant Cadence, and Major Scale	24
When LA is D — Tonic Arpeggio and Tonic/Dominant Cadence	24
Unit 6 (CD Tracks 10-11)	
Song to Sing — Green Gravel	25
Ping Pong	28
Unit 7 (CD Tracks 12-13)	
Song to Sing — German Folk Song	30
DO is G then LA is E — Tonic-Dominant-Tonic Arpeggios	32
Old Woman	33
Unit 8 (CD Tracks 14-16)	
Song to Sing — There's a Hole in the Bucket	35
Minor Hot Cross Buns	38
Latvian Folk Song	40
Unit 9 (CD Tracks 17-18)	
Song to Sing — French Lullaby	42
Gliding	45
Unit 10 (CD Tracks 19-20)	
Song to Sing — French Cathedrals	47
Daughter Come Home	50
Unit 11 (CD Tracks 21-22)	
Song to Sing — American Tune	52
DO is F then LA is D — Tonic-Dominant-Tonic Arpeggios	53
This Old Man	55

Unit 12 (CD Tracks 23-24)	
Song to Sing — Pierrot	57
Russian Folk Song One	60
Unit 13 (CD Tracks 25-26)	
Song to Sing — Dutch Folk Dance	62
Butterfly	65
Unit 14 (CD Tracks 27-28)	
Song to Sing — Twinkle, Twinkle, Little Star	67
Russian Folk Song Two	70
Unit 15 (CD Tracks 29-30)	
Song to Sing — French Folk Song	72
Circus Tricks	75
Unit 16 (CD Track 31)	
Song to Sing — Village Song	77
When DO is E — Tonic Arpeggio, Tonic/Dominant Cadence, and Scale	79
When LA is C [#] — Tonic Arpeggio and Tonic/Dominant Cadence	79
Unit 17 (CD Tracks 32-33)	
Song to Sing — Polish Folk Song	81
English Folk Song	84
Unit 18 (CD Tracks 34-35)	
Song to Sing — John Brown	86
French Lullaby	89
Unit 19 (CD Tracks 36-37)	
Song to Sing — Honeybee	91
Major Tonality — Subdominant Patterns	92
German Folk Song	94
Unit 20 (CD Track 38-39)	
Song to Sing — See How I'm Jumping	96
When DO is D ^b — Major Scale	98
American Tune	99
Appendix	
Songs to Sing and Songs for Activities	101
Pattern Learning Sequence Activities	115
Pattern CD Contents	117
Teaching Activities	119
Teaching Rhythm Patterns and Tonal Patterns	119
Teaching Movement	121
Teaching Songs	123
Teaching a Rote Piano Solo	124
Teaching Exploration, Creativity, and Improvisation	125
Teaching Reading and Writing	127
Teaching Tips	131
'Watch Please' Game	133
Bibliography	135

UNIT 8

There's a Hole in the Bucket

Song to Sing

CD 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.
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.

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 keys and three white 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.

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 arrangements.
2. Use enrichment patterns.

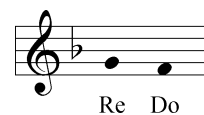
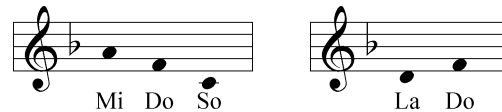
Song To Sing: “There’s a Hole in the Bucket” (M/T)

1. The T establishes Major tonality. The T sings the song using BUM. 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 BUM, 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 enrichment patterns.

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 keys and three white 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 key.



2. Have S create an idea with this rhythm pattern. Use the first five notes 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

CD Track 15

Meter: Duple

Macrobeats:

Microbeats:

Tonality: Minor

Resting Tone:

Keyality: A

Form: A B

4. Have S sing the following tonal patterns.

5. Have S play the above tonal patterns.
A is LA.

6. Have S imitate the following rhythm patterns.

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.

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

**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 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 keys, then think the starting 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

CD Track 16

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 keys, then think the starting 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.”

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,”