

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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www.musicmovesforpiano.com
info@musicmovesforpiano.com
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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 patterns from the *Rhythm and Tonal Pattern CD/Book*.

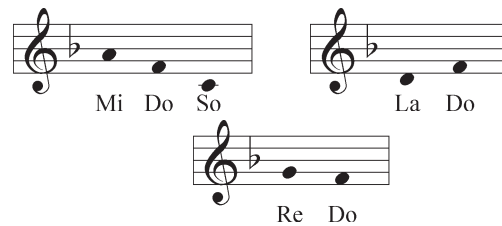
Song To Sing: “There’s a Hole in the Bucket” (M/T)

1. The T establishes Major tonality. The T sings the song using 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 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 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.

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

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,”