

# Music Moves for Piano



**By Marilyn Lowe**  
In cooperation with  
Edwin E. Gordon

**Teacher's  
Lesson Plans**

**4**

## Introduction to *Music Moves for Piano* – Book 4

Book 4 introduces many new improvisation, music notation, and keyboard skills. Audiation is strengthened as improvisation activities become more complex. Students grow in musicianship and perform more difficult solo repertoire as essential skills for understanding music are acquired.

**Keyboard, audiation, and musicianship skills studied in Book 4 include the following:**

1. Understanding Dorian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
2. Understanding Mixolydian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
3. How to play in Dorian and Mixolydian tonalities
4. How to play when A<sup>b</sup> /DO and F/LA, when E<sup>b</sup> /DO and C/LA, and when B<sup>b</sup> /DO and G/LA
5. How to create melodic variations using passing tones, upper neighbors, and lower neighbors
6. How to create rhythmic variations
7. How to create music in different forms: variation form, three-part form, and rondo form
8. How to improvise in Unusual meter
9. How to notate music in a music software program such as *Finale*

**Improvisation activities continue to build on the performance of tonal patterns and rhythm patterns. Students are asked to do the following:**

1. Change tonality using Major, Harmonic Minor, Dorian, and Mixolydian tonalities
2. Change meter using Duple, Triple, and Unusual meters
3. Transpose
4. Create new music based on remembered tonal patterns and tonal patterns from music studied
5. Create new music based on remembered rhythm patterns and rhythm patterns from music studied
6. Use a variety of performer controls: dynamics, articulation, tempo, and the damper pedal
7. Use different combinations of triads for improvisation
8. Improvise major and minor melodies above a given chord progression
9. Use chromatics (half-steps) and whole-tones (whole-steps)
10. Use Major and Minor intervals and their inversions
11. Use rest, tie, and upbeat rhythm patterns

During this level of study, students should learn the letter names of DO signatures that correspond with arpeggios, cadences, scales, and pieces they are practicing. Use the *Music Moves for Piano* reference book *Keyalities and Tonalities - The Complete Book of Arpeggios, Cadences and Scales*.

**BOOK 4**  
**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](http://www.musicmovesforpiano.com)

[info@musicmovesforpiano.com](mailto:info@musicmovesforpiano.com)

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# UNIT 1

## Song to Sing

The Boxer

CD Track 1

Michael Brill



### LESSON TIME OBJECTIVES

#### Activities to Teach Audiation Skills

1. Tonal pattern instruction: Sing Dorian tonic-subtonic patterns. Use NS.
2. Rhythm pattern instruction: Review the six pattern categories in Duple meter. Use rhythm syllables.

#### Keyboard Geography and Technique

1. Play I-IV-V-I when D is DO.  
Play i-iv-V-i when B is LA.  
Play i-IV-VII-i when E is RE.
2. Play the F Major scale, melodic cadence, and arpeggios. Play the D Minor melodic cadence and arpeggios. Play the G Dorian melodic cadence and arpeggios.

#### Music Notation Skills

1. Use staff paper. Write the I-IV-V-I melodic cadence when F is DO on both the treble staff and the bass staff.
2. Use blank paper. Draw four-macrobeat division patterns in Duple meter when the quarter-note is DU and when the half-note is DU.

#### Exploration/Creativity/Improvisation

1. Improvise in E Dorian.
2. Improvise in D Major.

#### Book/Listening Assignments

1. Review Book 3, Unit 10 for a sticker on the front cover. Review Book 3, Unit 18.
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 33 on the *Pattern CD*.

### TEACHER’S NOTES

1. Students should be working in *Reading and Writing Book 1*.
2. Students may be in one of the *WTR Books*.
3. Cover “Lesson Time Objectives” items in the *Student Book 4*. Write assignments in book.
4. Remind S to continue to refer to and practice in the *Keyalities and Tonalities Book*. S should establish tonality/keyality before every piece.

### LESSON PLAN

#### ACTIVITY TIME

##### Duple Meter

1. Have S stand and engage in the Duple meter “Watch Please” game. Continue movement.
2. Have S chant macrobeats using DU.
3. Have S chant Duple meter microbeats using DU DE. Chant MB and mb in ensemble.
4. Have S improvise four-macrobeat, Duple meter rhythm patterns using rhythm syllables.
5. T sings “The Siberian Husky.”
  - Have S “glue” their feet and move as if bouncing on a trampoline with arms waving in the air.

- T sings “The Little Marionettes.”
  - Ask S to remain stationary and move their bodies as if floating under water.

### Duple Meter Rhythm Pattern Instruction

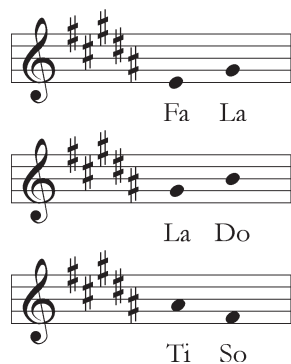
- Rhythm 11A1-All Functions-Neutral Syllable.
- Use patterns from the *Rhythm and Tonal Pattern CD/Book*.

### Song to Sing: “The Boxer” (D/Dorian)

- The T sings the song using BUM. S do a strong dance, as if pushing an 80 mile per hour wind with their arms.
- Tell S that this song has two parts. Ask them to change movements when they hear the second part begin (if S do not recognize the second part, sing it for them).
- Have S imitate the following rhythm patterns using rhythm syllables.



- Have one group of S chant the rhythm for the first part and a second group of S chant the rhythm for the second part.
- Ask S if they hear/feel the rest patterns.
- Have S imitate the following tonal patterns. Use BUM, then use tonal syllables.



- Tell S that the pattern RE FA LA (sing it) is a tonic Minor pattern and that RE is the resting tone for Dorian tonality. Ask S to audiate the triad, hearing RE as the resting tone.

- Next, add DO to create a minor 7th chord: RE FA LA DO. Help S identify where the tonal patterns occur in the song.
- Teach S to sing the song.
- When S can sing the song, identify tonic (i) and subdominant (IV) or subtonic (VII) chord changes. Have S hold up one finger for tonic, four fingers for subdominant, and seven fingers for subtonic. T may play the root chord changes on the piano or sing them. Have S sing the chord changes. The tune may be harmonized with i7 and IV. The VII may substitute for the i7.

### Dorian Tonality Pattern Instruction

- Tonal 15A2--Tonic and Subtonic-Neutral Syllable.
- Pattern CD* Track 33--Neutral Syllable.

### Preparation for “Dorian German Folk Song”

- Have S play an E Dorian cadence. Use each hand alone.
- Have S improvise with tones from this Dorian cadence.

### EXPLORATION/CREATIVITY/IMPROVISATION

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

- Have one S chant a Triple meter rest pattern.
  - Have one S at the keyboard improvise with the rhythm pattern using random piano keys.
- Establish Triple meter. Have S play a four-macrobeat, rest rhythm pattern on one key.
  - The T or other S creates a four-macrobeat, rest pattern on one key in response.

### REVIEW

- Triple meter rhythm patterns.
- Play duets for ensemble experience.
- Finish Unit 10 review. Begin Book 3 Unit 18 review.



## PERFORMANCE PIECE

## Dorian German Folk Song

CD Track 3

Melody

Accompaniment

i VII i i IV i

VII i IV6/4 i IV6/4 i VII i

**Meter:** Triple**Macrobeats:**

Du Du

**Microbeats:**

Du Da Di Du Da Di

**Tonality:** Dorian**Resting Tone:**

Re

**Keyality:** E**Form:** A (a a') B (b c)

## PREPARATORY GAMES AND ACTIVITIES

1. T plays the piece. S name the meter.  
S echo rhythm patterns from the piece.

Du Di Du Di Du Da Di Du

Du Di Du Di Du Di Du

2. S sing the familiar tune and name the tonality.
3. T plays the Dorian melodic cadence.  
T sings and S echo the triads using NS.  
T tells S this is Dorian tonality.  
T sings the cadence using tonal syllables.  
S imitate.
4. T tells S that the tonality of the song can be changed by harmonizing it using the Dorian cadence. The resting tone is RE.
5. Point out the roman numeral chord symbols. Have S sing the bass line, noticing that it includes both roots and chord tones.
6. Establish Dorian tonality and have S imitate the following tonal patterns:

Re Fa

Fa La

So Re

## PERFORMANCE PIECE

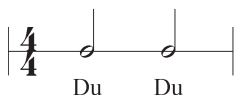
## Festive Dance

CD Track 4

Melody

Accompaniment

I V I V I

**Meter:** Duple**Macrobeats:****Microbeats:****Tonality:** Major**Resting Tone:****Keyality:** F**Form:** A A<sup>1</sup>

- Have S name the tonality.  
S echo the following tonal patterns.  
Tell S that the pattern DO-RE-MI circles the tonal pattern DO-MI. RE is a passing tone.



- Have S audiate the resting tone DO.  
Have S sing the root harmony chord changes.
- Have some S sing the melody while others sing the root harmony.
- Have S establish tonality and keyality.  
S should learn to play the piece using two hands.

## PREPARATORY GAMES AND ACTIVITIES

- T plays the piece. S name the meter.
- Have S echo the following rhythm patterns.  
Have S use the division/elongation patterns in improvisation activities.

