

Music Moves for Piano



By Marilyn Lowe
In cooperation with
Edwin E. Gordon

Teacher's
Lesson Plans **5**

Introduction to *Music Moves for Piano* – Book 5

Book 5 introduces many new improvisation 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 5 include the following:

1. Understanding Lydian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
2. Understand Phrygian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
3. Understand Aeolian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
4. Understand Locrian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
5. How to play and improvise in Lydian, Phrygian, Aeolian, and Locrian tonalities
6. How to play when C[♯]/DO and A[♭]/LA, when D[♭]/DO and B[♭]/LA, and when G[♭]/DO and E[♭]/LA
7. Study of 7th, 9th, and 11th chords
8. How to create introductions, endings, interludes, and medleys
9. How to create variations using inversion, retrograde, augmentation, and diminution
10. Combined meter and changing meter
11. Accompanying patterns
12. Circle of dominants (4ths)
13. Chromatic mediant triads

Improvisation activities continue to build on the performance and understanding of tonal patterns and rhythm patterns in a context.

Students are asked to do the following:

1. Change tonality using Major, Harmonic Minor, Dorian, Mixolydian, Lydian, Phrygian, Aeolian, and Locrian tonalities
2. Change meter using Duple, Triple, Unusual, Combined, and Changing meters
3. Transpose to many new keyalities
4. Create new music based on rhythm patterns from familiar music
5. Create new music based on melodic patterns from familiar music
6. Use a variety of performer controls: dynamics, articulation, tempo, and the damper pedal
7. Use different combinations of triads, 7th, 9th, and 11th chords for improvisation
8. Improvise melodies in different tonalities above a given chord progression
9. Make harmonic changes to melody tones

Students should master naming 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 5
Teacher's Lesson Plans

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By Marilyn Lowe
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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 1

Song to Sing

Astro

CD Track 1
Michael Brill

LESSON TIME OBJECTIVES

Activities to Teach Audiation Skills

1. Tonal pattern instruction:
Sing Lydian patterns. Use NS.
2. Rhythm pattern instruction: Duple meter -
S name meter and function of patterns.
Use RS.

Keyboard Geography and Technique

1. Play i-IV-VII-i when E is RE.
Play i-iv-V-i when B is LA.
Play I-IV-v-VII-I when E is SO.
2. Play the B Major scale, melodic cadence,
and arpeggios.
Play the B Minor melodic cadence
and arpeggios.

Music Analysis

Your teacher will provide suggestions.

Exploration/Creativity/Improvisation

1. Improvise in G Dorian.
2. Improvise in D Lydian.

Book/Listening Assignments

1. Review Book 4, Unit 8 for a sticker on
the front cover. Review Book 4, Unit 15.
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 47 on the *Pattern CD*.

TEACHER’S NOTES

1. Students should be working in the Keyalities
and Tonalities book for mastery. S should
establish tonality/keyality before every piece.
2. Students may be in one of the WTR Books.
3. Cover “Lesson Time Objectives” items in the
Student Book. Write assignments in book.
4. RS = rhythm syllables.
NS = neutral syllables.
TS = tonal syllables.
5. PCD refers to the *Pattern CD*.
6. Music analysis suggestions are listed in
the Teachers Lesson Plans.
Analysis is important for understanding.
Use other familiar repertoire.

LESSON PLAN

ACTIVITY TIME

Duple Meter

1. Have S stand and engage in the Duple meter
“Watch Please” game. Continue movement.
2. Have S improvise four-macrobeat,
Duple meter rhythm patterns
using rhythm syllables.
3. T sings “The Siberian Husky.”
 - Have S move as if floating on a cloud
while bending their spine.

Duple Meter Rhythm Pattern Instruction

1. Rhythm 12-A1. S name meter and function of patterns. Use RS.
2. Use patterns from the *Rhythm and Tonal Pattern CD/Book*.

Song to Sing: “Astro” (D/Lydian)

1. The T sings the song using NS.
S do a strong dance, as if pushing an 80 mile per hour wind with their arms.
2. Tell S that this song has two large parts.
Sing the first part and have S describe it.
(Two parts: exact repetition).
Sing the second part and have S describe it.
(Two parts: rhythm repeats exactly and the melody is almost an exact repeat).
3. Have S imitate the following rhythm pattern using RS.



4. 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.
5. Ask S if they hear/feel the tie patterns.
6. Have S imitate the following tonal patterns. Use NS then use TS.



7. Tell S that the pattern FA LA DO (sing it) is a tonic Lydian pattern.
FA is the resting tone for Lydian tonality.
Ask S to audiate the triad, listening for FA as the resting tone.
8. Teach S to sing the song.

Lydian Tonality Pattern Instruction

1. Tonal PCD-47--Tonic-Supertonic-Dominant. Use NS.
2. Use patterns from the *Rhythm and Tonal Pattern CD/Book*.

Preparation for “Lydian Mexican Dance”

1. Have S play an F Lydian cadence.
Use each hand alone.
2. Have S improvise with tones from this Lydian cadence.

KEYBOARD GEOGRAPHY AND TECHNIQUE

1. E is the resting tone RE. Play i-IV-VII-i.
B is the resting tone LA. Play i-iv-V-i.
E is the resting tone SO. Play I-IV-v-VII-I.
2. Play the B Major scale, melodic cadence, and arpeggios.
Play the B Minor melodic cadence and arpeggios.

MUSIC ANALYSIS

1. Bartok, For Children II, No 20 (Lydian).
2. Bartok, Rondo III, A theme (Lydian).
3. Gillock, Sonatine II (Mixolydian).

EXPLORATION/CREATIVITY/IMPROVISATION

Complete the “Exploration/Creativity/Improvisation” activities in the student book unit and the Lesson Time Objectives.

1. Have one student use Lydian tonality and another student select a different tonality.
 - Select keyality and meter. Have one S improvise eight macrobeats on the keyboard followed immediately by the other S improvising in the new tonality.
 - Select keyality and meter. Have one S sing eight macrobeats in the chosen tonality followed immediately by other S improvising in the new tonality.
2. Establish Triple meter. Have S play a four-macrobeat, upbeat rhythm pattern on one key.
 - The T or other S creates a four-macrobeat, upbeat pattern on one key in response.

REVIEW

1. Review Book 4, Unit 8 for a sticker on the front cover. Review Book 4, Unit 15.
2. Play duets for ensemble experience.

PERFORMANCE PIECE

Lydian Mexican Dance

CD Track 3

The musical score for 'Lydian Mexican Dance' consists of two staves: Melody (treble clef) and Accompaniment (bass clef). The melody is a simple line of eighth and quarter notes. The accompaniment features chords indicated by Roman numerals I, II, I, I, II, and I below the staff. Fingerings are indicated for the accompaniment: '4' for the first measure of the second measure, and '1 2' for the first and second notes of the third measure of the second measure.

Meter: Duple**Macrobeats:**

Macrobeat notation showing two half notes, each labeled 'Du'.

Microbeats:

Microbeat notation showing four quarter notes, labeled 'Du', 'De', 'Du', and 'De'.

Tonality: Lydian**Resting Tone:** Fa

Musical notation showing the resting tone 'Fa' on a single note.

Keyality: F**Form:** A A¹

- T tells S that the tonality of the song can be changed by using the tones of the Lydian cadence. The resting tone is FA.
- Establish Lydian tonality and have S imitate the following tonal patterns:

Musical notation showing the tonal pattern 'Do La'.

Musical notation showing the tonal pattern 'Ti So'.

Musical notation showing the tonal pattern 'La Fa'.

- Point out the roman numeral chord symbols. Have S sing the bass line chord roots. Have S sing in ensemble, melody and chord roots.
- Have S play hands together.

PREPARATORY GAMES AND ACTIVITIES

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

Rhythm patterns for preparatory games, showing two staves with notes and syllables 'De', 'Du', 'Ta'.

- S sing the familiar tune and name the tonality.
- T plays the Lydian melodic cadence. T sings and S echo the triads using NS. T tells S this is Lydian tonality. T sings the cadence using TS. S imitate.

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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