

Musikgarten Adults

ENJOYING THE PIANO TOGETHER

Teacher's Guide



1

Lorna Lutz Heyge • Jill Citro Hannagan • Mary Louise Wilson

Musikgarten Adults: Enjoying the Piano Together

Features of the Publication

- Group Piano Lessons
- Recreational Music Making
- Preparation of the body instrument (singing voice and moving body) so the student can produce music on the piano or keyboard
- Solid preparation which leads to real ability in reading music

Teacher's Guide 1

- Eight 60-minute lessons based on developing threads in the following areas:
 - **Technique**
 - **Preparing for new concepts**
 - **Playing the Piano**
 - **Reading Music**
- **Ensemble Playing** to enjoy making music together.
- **Music Appreciation** such as form, classical repertoire, history to learn more about the music we are making.
- **ALL new material is** reviewed and developed for several weeks.

Student Book 1

- Songs, theory, music appreciation, opportunities to compose
- Exceptional CD of songs, selections for drumming, dancing, and listening
- CD tracks with pattern exercises for building reading vocabulary and ear-training
- Notation Games: quarter and eighth notes; do-mi-sol patterns in D Major

The Authors

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Musikgarten Adults: Enjoying the Piano Together

For the teacher: 4 8-week units; group lessons for older beginners

For the student: 4 books including repertoire, theory, music appreciation, composition, an outstanding recording for listening and practice, and notation games

The Musikgarten Music and Movement Series

<i>Family Music for Babies</i>	- newborn to 18 months
<i>Family Music for Toddlers</i>	- 15 months to 3½ years
<i>The Cycle of Seasons</i>	- 3 to 5 years
<i>Music Makers: At Home & Around the World</i>	- 4 to 8 years
<i>Music Makers: Around the World at the Keyboard</i>	- from age 5
<i>Music Makers: At the Keyboard</i>	- from age 6
<i>Musikgarten Adults: Enjoying the Piano Together</i>	

Music Makers: At the Keyboard (an introductory method for groups of young beginners)

Teacher's Guide 1, with activity cards and a lesson planning binder (Weeks 1-30)

Children's Book 1, with *Listening CD 1 & Practice CD 1* (Weeks 1-15)

Children's Book 2, with *Listening CD 2 & Practice CD 2* (Weeks 16-30)

Teacher's Guide 2, with activity cards (Weeks 31-60)

Children's Book 3, with *Listening CD 3 & Practice CD 3* (Weeks 31-45)

Children's Book 4, with *Listening CD 4 & Practice CD 4* (Weeks 46-60)

Teacher's Guide 3, with activity cards (Weeks 61-90)

Children's Book 5, with *Listening CD 3 & Practice CD 3* (Weeks 61-75)

Children's Book 6, with *Listening CD 4 & Practice CD 4* (Weeks 76-90)

Additional Programs:

Drumming and Dancing

God's Children Sing

My Musical World

My Neighborhood Community

Nature's Music

Nature Trail

Nimble & Quick

Seashore

Summer

Twist & Turn

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Following is a list of the new material introduced in each lesson:

- Lesson 1** Technique: I and V⁷ Chords, D Position, Keyboard Geography
Prepare: quarter and eighth notes, do-mi-sol patterns
Harmonize: *Listen for Bells, Love Somebody, Ode to Joy*
Ensemble: *Debka Hora, Drum to Kwaheri*
Music Appreciation: form
- Lesson 2** Technique: 3-finger warm-up
Play: *Listen for Bells* in D
Read: quarter and eighth note patterns
Ensemble: Drum to *Hi-Lan' dey*
- Lesson 3** Play: *Harp Song* in D
Read: quarter and eighth note patterns
- Lesson 4** Technique: 5-finger warm-up, C Major Position
Play: *Love Somebody* in C, *Question and Answer Improvisation* in D
Play: *Love Somebody, Listen for Bells, Debka Hora* in C
- Lesson 5** Technique: Arpeggios (D Major)
Play: *Question and Answer Improvisation in C*
Play: Melody and Harmony to *Listen for Bells*
Music Appreciation: ABA Form
- Lesson 6** Prepare: triple rhythm patterns
Play: *Ode to Joy* in D
Transpose *Harp Song* to C
Music Appreciation: Rondo Form
- Lesson 7** Play: *Question and Answer Improvisation* in E
Technique: E Major Position
Harmonize: *Hi-Lan' dey*
- Lesson 8** Read: *Solmido I in D, Solmido II in E*

Foreword

Musikgarten Adults: Enjoying the Piano Together is for the adults who have always wanted to play the piano. Some may have taken lessons as children and did not continue for a variety of reasons. Others may have had no piano lessons at all. Some may have had formal instruction but have simply forgotten how to play and what they learned. Participation requires no previous musical training or perceived talent. All adults can join in this music-making experience regardless of their musical background.

The group setting is ideal for the individual who wants to play solely for his or her own enjoyment. The non-stressful, non-pressured approach provides a relaxing and comfortable environment for learning and active music-making. This new approach, focusing on the joy of making music, is called Recreational Music Making.

Musikgarten publications are based on the idea that instrumental instruction is only appropriate when it is layered onto a strong musical foundation. Stated another way, it is understood that music education should be aimed at developing the musician first, and the instrumental skills second. When viewed in this way, it becomes obvious that all music instruction, whether or not it is classified as recreational, should begin with singing and moving to work on the primary instrument – the musician him/herself.

Furthermore, Musikgarten publications are sensitive to the fact that music is learned in the same way as language: first we listen; then we speak what we have been hearing; next we learn to write and read the words we can speak; finally we learn to read unfamiliar material. If we follow this pathway in learning to play the piano we must provide time and opportunity for the students to acquire a listening vocabulary; enable them to play the same material on the piano; teach them how to read those songs that they can already play; and help them to make inferences in order to read unfamiliar songs. Simply stated, music is an aural art, and as such, the experience of learning music has to initially be an aural experience if it is to be a positive, lasting, and deep learning experience.

Musikgarten Adults: Enjoying the Piano Together combines these philosophies with the belief that the desire to make music with others is alive in all of us, and that we can all succeed on some level, when taught in an appropriate environment. We hope that these materials will allow you to discover the joy that has already been felt by the teachers and students who have been and are involved in the Recreational Music Making movement.

Recreational Music Making

According to Webster, the word “recreational” comes from the Latin root “recreatio,” which means to restore to health. Barry Bittmann, MD and Karl Bruhn, leaders in the field for the development of Recreational Music Making (RMM), are advancing the idea of this approach for individuals with and without prior musical experience. Dr. Bittmann has published and continues to direct research to document the importance of this exciting movement.

Recreational Music Making encompasses enjoyable, accessible and fulfilling music-based activities that unite people of all ages regardless of their challenges, backgrounds, ethnicity, ability or prior experience. From exercise, nurturing, social support, bonding and spirituality to intellectual stimulation, heightened understanding and an enhanced capacity to cope with life’s challenges, the benefits of Recreational Music Making extend far beyond music. RMM ultimately affords unparalleled creative expression that unites our bodies, minds and spirits.

– Karl T. Bruhn

The purpose of RMM is the enjoyment and well-being of the participant and the group. The focus is on the process of becoming an active music-maker. RMM concentrates on learning to play an instrument in a relaxed and fun atmosphere.

The benefits of RMM include:

- Social interaction and bonding with others in the group
- Intellectual stimulation
- Opportunities for self-expression and creativity
- Stress reduction
- Exercise
- Heightened self esteem
- FUN

NAMM, the International Music Products Association, has kindly granted Musikgarten permission to use the term “Recreational Music Making”, the trademarked property of NAMM.

Lesson 1

Materials: Drums, Scarves, CD 1

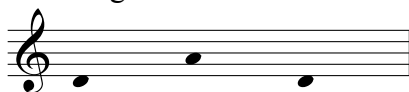
2 Circles and 2 Triangles, each drawn on a separate paper or card

For Distribution: Book 1

► *Debka Hora*

- Sing and dance.
- Keyboard Preparation

Introduce the keyboard (black keys/white keys, up/down, high/low, middle). Show how to locate the note *D*. All find and play *Ds* on their individual keyboards. Sing and echo the following pattern on *bam*.



Play and sing the first note on *bam*. Demonstrate, by trial and error, how to find the second pitch on the keyboard. Ask them to find *D* on their keyboards, and to aurally determine the location of the other note in the pattern.

All play several times.



All sing *Debka Hora* while playing the chord. If appropriate, explore micro and macro beat.

► *Singing Together*

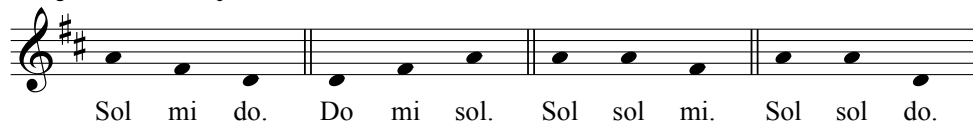
Listen for Bells

Love Somebody

Ode to Joy

- Sing each of the above songs, inviting all to join you. Allow participants the freedom to sing, or just listen at first. Teacher may wish to accompany with simple chord accompaniment on the piano.
- Between the songs, introduce the Major Melody echo patterns and Major Harmony echo patterns.

Major Melody Patterns



Major Harmony Patterns



► I and V⁷ Chords


- Chord Warm-up in D Major: hands separately, then together if possible.

Do sol do, I chord. Sol fa sol, V⁷ chord. Do sol do, I chord.

Notes: Sing d (the root note) when singing “I chord” ; sing a (root note) when singing “V⁷ chord.”
Remember to encourage the adults to sing the solfeggio with you as they play.

- Use the first 4 steps of the Keyboard Song Process to introduce the warm-up.
 1. Teacher sings the first pattern.
 2. All echo by singing.
 3. Teacher sings and plays the first pattern *in the air*.
 4. All echo by singing and playing *in the air*.
- Continue with the other two patterns.
- Execute the 4 steps again at the keyboards.
- All sing *Debka Hora* and accompany it with the d and a.
- Continue with *Listen for Bells*.
- If appropriate, sing and accompany *Love Somebody* and *Ode to Joy*, using two-note I and V⁷ (*fa-sol*) chords.
- Move with scarves to *Ode to Joy* (CD, Track 8).

► Drumming: *Kwaheri* (CD, Track 1)

- Play the recording and ask everyone to follow the teacher's lead.
- Establish the beat in both hands. Change to alternating hands when all are comfortable.
- Play macro and micro beat on alternate phrases.
- Play micro beat with alternating hands and accent the final beat of each four beat phrase by playing in the center of the drum.
- Add an ostinato, such as 
- Later, accent beat four of the ostinato.

► Duple Echo Patterns

Du - de du. Du - de du - de. Du du - de. Du du.

- Have everyone echo each pattern on “ba” while keeping a beat on the body.
- Repeat, using the rhythm language.
- Repeat, using the rhythm language, playing the beat on the drums.

► Form Game

- Teacher plays three distinct phrases on a drum: a walking tempo, a running tempo, and the same walking tempo again. Invite all to play along on their knees to the drumming which they hear. Repeat the sequence.
- Ask the participants to describe what they played, using words such as: walk, run, walk. Point out that two were the same and the middle one was different.
- Place a circle for the first section and explain that it represents the walking part. Place a triangle for the running section. Ask what shape should be placed for the third section.
- Explain that this drumming piece is called an ABA form.
- Improvise a short ABA piece on the piano, making the sections very clear by inserting a small break between them.
- Listen to the recording of Haydn *German Dance No. 6* (CD, Track 11).
- Analyze the composition with the circles and triangles.
- Talk about the composer and/or the composition.
- Make up movements for the composition. Listen again and dance to the recording.

Stand in circle formation holding hands.

A: step to the macro beat.

A': change directions.

B: join hands with your partner; turn in a circle walking quickly on the micro beat.

B': change direction .

► Debka Hora

- Repeat singing and playing Debka Hora with the open-fifth accompaniment.

► Good Night, Ladies and Gentlemen

Suggested Assignments

- Listen and sing with the recording.
- Sing *Debka Hora* and accompany yourself with the open fifth chord (D and A).
- Play I and V⁷ chords in D Major, initially hands separate, then together.

Debka Hora



Stand in a circle.

A section, measures 1-4: clap (standing in place) while singing.

B section, measures 5-6: walk into the center of the circle.

measures 7-8: walk back out of the circle.

Repeat the song several times. Make up a new motion each time for the A section, such as march on the spot, walk in a circle, etc.

Listen for Bells

Musical notation for 'Listen for Bells' in G major, 3/4 time. The melody consists of two staves. The first staff has lyrics: 'Lis - ten for bells in the stee - ple to ring:'. The second staff has lyrics: 'Ding, ding, ding, ding, ding, ding, ding, ding, ding, ding.' Chord symbols (I, V7) are placed above the notes.

Love Somebody

Musical notation for 'Love Somebody' in G major, 2/4 time. The melody consists of two staves. The first staff has lyrics: 'Love some - bod - y yes, I do, love some - bod - y yes, I do.' The second staff has lyrics: 'Love some - bod - y yes, I do, love some - bod - y but I don't know who.' Chord symbols (I, V7) are placed above the notes.

Ode to Joy

Musical notation for 'Ode to Joy' in G major, 4/4 time. The melody consists of two staves. Both staves have lyrics: 'La la la la la la la la la la la la la la la.' Chord symbols (I, V7) are placed above the notes.

- Each person holds two scarves.
- Sway on the macro beat; make full circles at the ends of phrases.
- Make figure-eight circles with the scarves during the middle section of the melody.

Good Night, Ladies and Gentlemen

Musical notation for 'Good Night, Ladies and Gentlemen' in G major, 2/4 time. The melody consists of two staves. The first staff has lyrics: 'Good-night, la - dies! Good-night, la - dies! Good -night, la -dies! We're goin' to leave you now.' The second staff has lyrics: 'Mer-ri-ly we roll a-long, roll a-long, roll a-long, mer-ri-ly we roll a-long o'er the deep blue sea.' Chord symbols (I, V7, IV) are placed above the notes.

CD 1 Track List

- 1 **Kwaheri** – Flute, Guitar, Percussion, Shaker, Log
- 2 **Listen for Bells** – Soprano, Piano, Tubular Bells
- 3 **Listen for Bells** – Keyboard Patterns, Piano
- 4 **Debka Hora** – Chorus, Clarinet, Oboe, Bassoon
- 5 **Love Somebody** – Soprano, MIDI
- 6 **Love Somebody** – Keyboard Patterns, Piano
- 7 **Hi-Lan' dey** – Syncona Band (Jamaica)
- 8 **Beethoven: Ode to Joy** - Orchestra
- 9 **Ode to Joy** – Keyboard Patterns, Piano
- 10 **Bella Bimba** – Chorus, String Quartet
- 11 **Haydn: German Dance No. 6** – Piano
- 12 **Bim Bam** - Chorus, Flute, Oboe, Bassoon, Piano
- 13 **Renaissance Dance** – Recorder, Drum, Guitar
- 14 **Duple Rhythm Echo Patterns**
- 15 **Duple Rhythm Patterns** (Exercise 1)
- 16 **Duple Rhythm Patterns** (Exercise 2)
- 17 **Duple Rhythm Patterns** (Exercise 3)
- 18 **Duple Rhythm Patterns** (Exercise 4)
- 19 **Major Tonal Echo Patterns**
- 20 **Major Tonal Patterns** (Exercise 1)
- 21 **Major Tonal Patterns** (Exercise 2)
- 22 **Major Tonal Patterns** (Exercise 3)
- 23 **Major Tonal Patterns** (Exercise 4)
- 24 **Triple Rhythm Echo Patterns**
- 25 **Minor Tonal Echo Patterns**

Arranged, conducted and produced by Howard Baer, Baertracs

Howard Baer, Speaker

Celine Cooper, Dianne Winmill, Sopranos

Bach Children's Chorus, conducted by Linda Beaupré

Concept: Lorna Lutz Heyge, Jill Citro Hannagan, Mary Louise Wilson

Notation Games

Duple Rhythm Cards (yellow, 4 cards)

D Major Melody Cards (white, 4 cards)