

Musikgarten Adults

ENJOYING THE PIANO TOGETHER

Teacher's Guide



2

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 2

- 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 2

- Songs, theory, music appreciation, and 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: rhythm patterns in triple meter; do-re-mi-fa-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</i> for Babies	- newborn to 18 months
<i>Family Music</i> for Toddlers	- 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)

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

Lesson 1	Technique: 5 finger warm-up and I, V ⁷ chords in D major Read: stepping and skipping patterns in D Major Read: <i>Merrily We Roll Along</i> in D Major Singing: Oh, How Lovely Music Appreciation: Cathrineta
Lesson 2	Technique: IV Chord, I IV V ⁷ I progression in D Read: <i>Who's That?</i> in D Major; sight-read melodies in D Major Harmonize: <i>Oh, How Lovely</i>
Lesson 3	Technique: IV Chord in C Harmonize: <i>Good Night, Ladies</i> Singing: <i>Oranges and Lemons</i> Read: <i>Good Night, Ladies</i> Ensemble: <i>Oh, How Lovely</i>
Lesson 4	Technique: 5 finger warm-up and I V ⁷ in F Singing: <i>Jericho</i> Harmonize: <i>Oranges and Lemons</i> changing hand positions Music Appreciation: <i>Menuet</i> (Handel) Read: D Major – Name That Tune Play: <i>Oranges and Lemons</i>
Lesson 5	Read: <i>Fantasy on a German Folksong</i> Read: triple rhythm patterns
Lesson 6	Technique: 5 finger and chord warm-up in e minor Harmonize: <i>Bim Bam, Debka Hora, Jericho</i> Read: <i>Ode to Joy</i> in D Major
Lesson 7	Read: Triple patterns – Name That Tune

Making Music Together – the true joy of Musikgarten Adults

The group setting of **Musikgarten Adults** is ideal for individuals who want to play solely for their own enjoyment. The non-stressful, non-pressured approach provides a relaxing and comfortable environment for learning and active music-making. The group class affords many opportunities to build the community spirit of your class; be sure to take advantage of these opportunities.

Setup

- Be aware of the use of your space and groupings within that space.
- Use a circular formation for pianos/keyboards insofar as possible. This allows the teacher to easily ‘lead’, both by showing the chord number with his/her hand and singing the tune. It helps each person realize s/he is part of the ensemble, making a contribution to the musical sound. A circle formation also allows inconspicuous ‘looking at your neighbor’ – for reassurance and help.
- Be aware that eye contact with the teacher is reassuring for some, threatening for others. Use it selectively.
- Know that some persons are more comfortable ‘hiding’ in the group. Allow them to be inconspicuous.

Play and Sing with Keyboard Sharing is an important time to introduce the songs which become the playing repertoire. The better-known these songs are, the easier it will be for adults to play them.

- Encourage the adults to sing, but realize they may not all be comfortable singing.
- Accompany the singing with simple harmonies.
- Sing yourself but do not dominate the singing.
- Remind the students to listen to and sing with the CD during the week. This will ultimately help them become more comfortable with their singing voices.
- Sing only one or two verses in class.

The Keyboard Sharing is also a time for developing a “class personality”.

- Construct this section of the lesson according to the needs and wishes of the class.
- Include some of the following: one or two students play a piece which they want to share; work with chords, such as the question/answer game; sing and accompany a favorite song with chords; repeat a favorite ensemble.
- Vary your process for each class, depending on group make-up and dynamics.

Playing Chords and Harmonizing Melodies is an activity which adult students especially enjoy. Each person becomes part of the ensemble even at a beginning skill level.

- Use this activity to work with hand position, fingerings, different keys, and chord progressions.
- Allow the students to accompany the singing with 2-note block chords.
- Follow these guidelines for success:
 - practice a single progression, Example (for *Ode to Joy*)
I I V⁷ V⁷
singing the chord number AND showing it with your hand.
 - practice playing the progression 3 times without pause
 - sing (teacher) the melody while all play the progression 3 times
 - teach the final progression I I V⁷ I
 - sing (teacher) the final phrase while all play the final progression
 - put the song together; teacher always shows the progression with his/her hand

Playing in Ensemble can be done at the keyboards and with other instruments. As stated above, everyone can experience the joy of being an active part of the music-making.

- Start with a familiar piece or song.
- Layer for success; that is, add one new part at a time. Introduce the new ostinato. Everyone practices the new part. Have the students play while the teacher sings the melody.
- Introduce a second part, and everyone practices. Have the students play that part while the teacher sings and/or plays the melody.
- Divide the students into 2 groups, each playing one of the new parts. Practice just the two ostinati together. Teacher plays the melody with the 2 groups providing the ostinati.
- Proceed with additional parts according to their ability.
- Encourage the adults to sing the melody while playing their parts, but do not be surprised if their singing stops while they are concentrating on the accompaniment.

Dancing and Drumming are enjoyable activities to enhance the keyboard playing and develop musicianship.

- Make everyone comfortable so the activity brings pleasure, even if it does not follow the dancing and drumming instructions in your teacher guide.
- Simplify the activity if needed.
- Be sensitive to eye contact.
- Give specific, understandable directions. Many adults will feel more comfortable when the directions are specific. Asking adults to move freely (creatively) when they are not used to moving easily causes embarrassment.
- Be cognizant that some adults might feel awkward with their bodies and therefore are hesitant when doing movement activities.

Enjoying and Using the CD in Class and at Home

An integral part of **Musikgarten Adults** is the CD, containing beautiful song arrangements, tracks for ear training, skill building, and ensemble development, and listening selections. Since music is an aural art, it is very important to approach all of these skills through aural activities. Part of your instruction should focus on the students' use of the CD at home; that can be done most effectively by demonstration.

Keyboard Song Process

Students will play some songs by ear and some songs from written music. The songs that are being played by ear are taught in a very systematic way using what is called the Keyboard Song Process. The five steps are as follows and are to be done for each keyboard pattern:

1. Teacher sings the first keyboard pattern using *solfeggio*.
2. All echo by singing.
3. Teacher sings and "plays" the first pattern in the air, on the floor, or on her arm.
4. All echo by singing and playing.
5. Teacher demonstrates turning the pattern into the phrase, by singing and playing the melodic phrase. All imitate as they are able.

The keyboard patterns give the students an opportunity to play the outline of each phrase. This allows them to get the feel of each phrase and focus on the fingerings involved. The challenge is then to turn the pattern into the phrase; this is done by singing the song to hear and feel the rhythm. The CD contains the keyboard patterns for each song that is to be learned by ear and makes it possible for the students to work on this skill at home. Taking the students through the Keyboard Song Process in a manner consistent with how it can be done at home will help the students succeed. By demonstrating this process, the teacher can show the necessity of pausing the CD after step 4 of each pattern in order to give the students the necessary time to convert the patterns into the phrases.

Lesson 1

Student Repertoire for Singing and Playing:

Major, I and V⁷ (in C, D, E)

Listen for Bells

Love Somebody

Merrily We Roll Along

Ode to Joy

Hi-Lan' dey (in D and E)

► Play and Sing with Keyboard Sharing

Note: During this time, usually at the beginning of each lesson, review the 5-finger position and I and V⁷ chords in a particular key. Since the students will most likely want to play what they have been working on, it is a good idea to start in the key of the previously assigned piece.

After playing the warm-up and chords, sing one or more songs in the key, the students accompanying their songs by playing the chords. Teacher indicates the correct chords with his/her hand, either by holding up one or five fingers to indicate the I chord and V⁷ chord, respectively, or by pointing to chord symbols on a chart or assignment board.

Go through as many songs as the class has learned up to this point, in this manner, changing keys occasionally. In between songs or verses, teacher should intersperse tonal or rhythm patterns, done simply as echo patterns or presented as an aural recognition exercise. At the conclusion of each song, ask if anyone wants to share this song, by playing it in solo for the class.

- D major Play the following warm-up:



Do re mi fa sol fa mi re do. Do mi sol, I chord. Ti fa sol, V⁷ chord. Do mi sol, I chord.

- Lead your group in singing familiar songs and playing chord accompaniments.
- Sing *Oh, How Lovely*, with teacher playing chords, since the IV chord has not yet been presented.
- Invite students to share additional songs.

► Do-Re-Mi-Fa-Sol Patterns

Echo Patterns

- Review by echoing the 6 patterns on the Do-Re-Mi-Fa-Sol cards.

Aural Recognition Game

- Sing one of the patterns. Invite everyone to echo on “bam”.
- Ask if anyone can give the *solfeggio* for the pattern.
- Ask everyone to sing the pattern in *solfeggio*.
- Continue with the other patterns.

Introduce Notation Game

- Present all six of the notation cards, asking the students to listen and echo while pointing to the notes on the cards.
- Ask the students to focus their attention on cards 1, 2, 3, and 5 only.
- Choose 2 of the cards. Sing one of the patterns using *solfeggio* and ask who can find the card.
- Identify the correct card and sing the pattern in *solfeggio*, pointing to the notes. Ask students to point and listen, then point and sing.
- Proceed accordingly with the presentation of all 4 cards.
- Repeat the activity but this time, sing a pattern on “bam”. Invite everyone to echo.
- Ask a student to sing the language for the pattern. All sing.
- Ask which card represents the pattern.
- Ask everyone to sing the *solfeggio*.
- Continue with other patterns.

Reproduce the Patterns, using cards 1, 2, 3, and 5 only – Allowing the students to work with the patterns in this way facilitates a more concrete understanding of notation.

- Distribute several pennies and a sheet of staff paper (large enough to accommodate pennies in the spaces) to each of the students.
- Demonstrate how to use the pennies to recreate each of the patterns, paying special attention to accurate placement.

Sing and “play” the cards on a table, using cards 1, 2, 3, and 5 only.

- Direct students’ attention to card number 1; model singing and “playing” the card on the table to give the students the experience of playing the pattern. Invite the students to echo your singing, copying your hand movements.
- Proceed with other 3 cards.

Take cards 1, 2, 3, and 5 to the piano.

- Establish D Major hand position.
- Tell the students to look at card number 1 and proceed using the first 4 steps of the Keyboard Song Process:
 - Teacher sings
 - Students sing
 - Teacher sings and plays
 - Students sing and play

Student Book

- Show the students the patterns as they appear on page 14. Invite them to complete page 15 at home, writing in the *solfeggio* syllables.

► Cathrineta – Dance (Track 7)

- Teach the students some of the basic steps to the dance. Intersperse rhythm patterns throughout this time to facilitate the triple feeling of the piece and the motions. See p. 25 for dance instructions.
- Dance to the recording. At the end chant and echo triple patterns.

► **Merrily We Roll Along**

- Introduce the reading piece. (Student Book, p. 4)
- Locate the resting tone. Establish the tonality.
- Ask the students to identify the first note of the song in *solfeggio*.
- Establish the pitch.
- Have the students point and sing the melody in *solfeggio*.

► **End with a class favorite, e.g. *Hi-Lan' dey* or *Listen for Bells*.**

► **Suggested Assignments**

- 5-finger and chord warm-up in D Major
- Practice *Merrily We Roll Along* and other pieces
- Practice playing cards number 1, 2, 3, and 5 on the piano.
- Work with CD Track 12.
- Write in the *solfeggio* syllables for patterns on page 15.

Do-Re-Mi-Fa-Sol Patterns

(CD Track 12)

1.

Do re mi fa sol

2.

Sol fa mi re do

3.

Mi re do re do

4.

Do sol do sol do

5.

Mi fa sol fa mi

6.

Re sol mi do

CD 2 Track List

- 1 **Jericho** – Baritone, Trumpet, Tuba, Bass, Drums, Cymbal, Hi-hat, Violin, Cello
- 2 **Oh, How Lovely** – Sopranos, Piano
- 3 **Oh, How Lovely** – Accompaniment
- 4 **Handel: Menuet** (excerpt from *Water Music*) - Orchestra
- 5 **Oranges and Lemons** – Chorus, Violin, Viola, Cello, Piano, Tubular Bells
- 6 **Oranges and Lemons** – Keyboard Patterns
- 7 **Cathrineta** – Folk Ensemble
- 8 **Tchaikovsky: Old French Song** – Piano
- 9 **Mozart: Turkish Rondo** (excerpt) – Piano
- 10 **Debussy: Claire de Lune** (excerpt) – Piano
- 11 **Joplin: Maple Leaf Rag** (excerpt) – Piano
- 12 **Do-Re-Mi-Fa-Sol Patterns** (white cards)
- 13 **Patterns for p. 19, Set 1**
- 14 **Patterns for p. 19, Set 2**
- 15 **Patterns for p. 19, Set 3**
- 16 **Instructions for Exercises 1-3** (white cards)
- 17 **Do-Re-Mi-Fa-Sol Patterns, Exercise 1**
- 18 **Do-Re-Mi-Fa-Sol Patterns, Exercise 2**
- 19 **Do-Re-Mi-Fa-Sol Patterns, Exercise 3**
- 20 **Instructions for Exercises 4-6** (white cards)
- 21 **Do-Re-Mi-Fa-Sol Patterns, Exercise 4**
- 22 **Do-Re-Mi-Fa-Sol Patterns, Exercise 5**
- 23 **Do-Re-Mi-Fa-Sol Patterns, Exercise 6**
- 24 **Triple Rhythm Patterns** (green cards)
- 25 **Patterns for p. 25, Set 1**
- 26 **Patterns for p. 25, Set 2**
- 27 **Instructions for Exercises 1-3** (green cards)
- 28 **Triple Rhythm Patterns, Exercise 1**
- 29 **Triple Rhythm Patterns, Exercise 2**
- 30 **Triple Rhythm Patterns, Exercise 3**
- 31 **Instructions for Exercises 4-6** (green cards)
- 32 **Triple Rhythm Patterns, Exercise 4**
- 33 **Triple Rhythm Patterns, Exercise 5**
- 34 **Triple Rhythm Patterns, Exercise 6**

Arranged, conducted and produced by Howard Baer, BaerTracs; Howard Baer, Speaker
Celine Cooper, Dianne Winmill, Sopranos; David Fraser, Baritone
Bach Children's Chorus, conducted by Linda Beaupré
Concept: Lorna Lutz Heyge, Jill Citro Hannagan, Mary Louise Wilson

Notation Games:

Do-Re-Mi-Fa-Sol Cards, 6 white

Triple Rhythm Cards, 6 green