

Musikgarten Adults

# ENJOYING THE PIANO TOGETHER

Teacher's Guide



**MUSIK  
GARTEN**

  
Recreational Music Making  
Brought to you by **NAMM**

**3**

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 3

- 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, composers, and history to learn more about the music we are making
- **ALL new material** is reviewed and developed for several weeks.

## Student Book 3

- 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 duple meter with 16<sup>th</sup>s;  
*la-ti-do-re-mi* patterns in E Minor

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**Musikgarten Adults: Enjoying the Piano Together**

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

For the student: books including repertoire, theory, music appreciation, composition, outstanding recordings 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 &amp; 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)

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

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

*Children's Book 6*, with *Listening CD 6 & Practice CD 6* (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, iv, V <sup>7</sup> chords in E minor Play: <i>Jericho</i> in E minor Read and Play: E minor treble clef patterns Sing and Accompany: minor songs Music Appreciation: <i>Bandltanz</i>
Lesson 2	Ensemble: Play <i>Jericho</i> along with the CD accompaniments Read and Play: E minor bass clef patterns Ensemble: <i>Bandltanz</i> with I, IV, V <sup>7</sup> in F
Lesson 3	Read: E minor patterns in treble clef and bass clef Sing and Harmonize: <i>When the Saints Go Marching In</i> in C Read: minor - Name That Tune Read: <i>Bim Bam</i> in E minor Ensemble: <i>Bandltanz</i> in F and G, changing hand positions Dance: <i>Seven Jumps</i>
Lesson 4	Read: <i>The Saints Get Ready</i> in C Ensemble: <i>Bandltanz</i> , add layers Sight-Read: E minor
Lesson 5	Music Appreciation: <i>Kolomeyka</i> Chant: duple patterns with 16 <sup>th</sup> s Read: duple patterns with 16 <sup>th</sup> s Technique: block chords Read: <i>Musette</i> (Bach), optional
Lesson 6	Read: additional duple patterns with 16 <sup>th</sup> s Read: <i>The Saints Go Marching In</i>
Lesson 7	Read: Duple patterns with 16 <sup>th</sup> s Read: <i>Danish Shoemaker's Dance</i> (optional)
Lesson 8	Read: Duple patterns with 16 <sup>th</sup> s – Name That Tune

## **Making Music Together – the true joy of Musikgarten Adults**

Book 3 of the *Musikgarten Adults: Enjoying the Piano Together* series continues to focus on the group setting and is ideal for adults who want to play solely for their own enjoyment. The group setting continues to afford many opportunities to build the community spirit of your class, as it is one of the things the adults value about this experience most. Your group is now experiencing this “community spirit” through activities such as playing and sharing at the keyboards and dancing and drumming, as well as socializing.

The adults are reading more music and patterns in Book 3. They practice new styles of playing chordal accompaniments as they sing. Ensemble playing continues to be a concept addressed in the lessons. With these new and expanded skills presented to the students, remember to keep the environment non-stressful and relaxing as you did from the beginning. It is important to introduce new concepts so the adults are challenged and continue on their musical journey; however, be aware of the comfort level of your students, challenging them to stretch and grow but always returning to the security of what they already know.

### **Major Components of the Lessons**

#### **Playing and Singing with Keyboard Sharing**

During this time, usually at the beginning of each lesson, review the 5-finger position and I, IV and V<sup>7</sup> 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, having the students accompany their singing by playing the chords. The teacher indicates the correct chords with his/her hand, by holding up one, four or five fingers for the I, IV and V<sup>7</sup> chords, respectively, or by pointing to chord symbols on a chart or assignment board.

Play and sing as many songs as the class has learned up to this point in this manner, changing keys occasionally. In between songs or verses, intersperse tonal or rhythm patterns, simply as echo patterns or aural recognition exercises. At the conclusion of each song, ask if anyone wants to share by playing a solo for the class. Encourage class participation but give the adults the option of solo-sharing.

#### **Ensemble Playing**

Actively making music together with others is enjoyable for all. It can be done at the keyboards and with other instruments. Continue enjoying *Oh, How Lovely* from Book 2 and *Hi-Lan'dey* from Book 1. Repetition of these pieces will enhance the enjoyment as the adults become even more competent in their skills.

Two new ensemble pieces are presented in Book 3. *Jericho* was introduced in the previous book; the students sang the song in class and listened to the fun arrangement at home on their CD. Now they will learn to play *Jericho*, employing the keyboard song

process in class and having the keyboard patterns on the CD to reinforce the learning at home.

After learning to play the *Jericho* melody, they can play in ensemble – in class and at home – with the CD accompaniment. Track 3 is a simple ABA accompaniment that begins with an 8-measure introduction. Invite the students to either play just the melody or to play the melody with block chords. Track 4 is a more complex accompaniment with the same structure as Track 3. Invite the students to play the melody with this track. Use both tracks to accompany singing or singing and playing chords in class.

*Bandltanz* is a dance tune from Austria and is called a Ländler, which is German for country dance. The Ländler was very popular in the early 19<sup>th</sup> century. This soft, swaying dance soon developed into one of the most famous dances of all times, the waltz. Mozart, Beethoven, and Schubert all wrote collections of Ländler.

After dancing to *Bandltanz*, create an ensemble at the keyboards using the I, IV, and V<sup>7</sup> chords in F Major using the chord progression as described in Lesson 2.

In Week 3 the ensemble will be built around playing with the CD to *Bandltanz*. As with *Hi-Lan'dey*, the students must change their hand position one time; in this piece it is from F Major to G Major. Practice the chords and key changes first.

**Structure of the recording:**

Introduction – 2 measures (listen)

Melody, once through in F Major

Interlude – 2 measures (listen)

Melody, again in F Major

Interlude – 4 measures (listen, prepare for G Major)

Melody, in G Major

In Week 4, and in subsequent weeks, continue building on *Bandltanz* by dancing, reviewing the chords, chord progressions, and change of hand position. Build the ensemble, using the CD, by:

1. All playing block chords, with 2 hands if possible
2. Playing the root of the chord on the downbeat in the left hand
3. Playing the chord in the right hand on beats 2 and 3 of each measure

As with all ensemble building, remember to layer for success; that is, add one new part at a time. These two new pieces, *Jericho* and *Bandltanz*, as well as the other ensemble pieces introduced in Books 1 and 2, lend themselves to the layering of melodic, harmonic, and rhythmic lines, all contributing to a sound that is richer than the sum of the individual parts.

## **Playing the Piano: Playing by Ear as well as Reading Music**

There is a perception that reading music is the key to being a good piano player. While being able to read music allows the performer to play someone else's written compositions, we must always remember that music is an aural art. Therefore, a

# Lesson 1

## Student Repertoire for Singing and Playing:

### Major (in C, D, E, F)

Good Night, Ladies (Hello, ...)

Listen for Bells

Love Somebody

Merrily We Roll Along

Ode to Joy

Oh, How Lovely

Oranges and Lemons

### Minor (in e)

Jericho

Debka Hora

Bim Bam

## ► Play and Sing

- E minor: play the following 5-finger and 3 chord warm-up.

La ti do re mi re do ti la. La do mi, i chord.

La re fa, iv chord. Si re mi, V<sup>7</sup> chord. La do mi, i chord.

- Lead the group in singing the following songs and playing chord accompaniments.

*Bim Bam*

*Debka Hora*

*Jericho*

## ► Jericho

- Have the class sing the whole song with the teacher accompanying the singing with *i* and *V<sup>7</sup>* chords.
- Play the 5-Finger warm-up in E Minor.
- Introduce the first pattern in the right hand. Model crossing finger 2 over the thumb (*la* on E) to play *D# (si)*.
- Pattern 3 is played with right and left thumbs sharing the pattern.
- Pattern 4 is played hands together.
- Practice the patterns using the 5-Step Keyboard Song Process:
  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.



► **Debka Hora – Sing and Dance**

► **La-Ti-Do-Re-Mi Patterns – Cards 1-4 only**

- Echo the patterns on La-Ti-Do-Re-Mi cards 1-4.

**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 notation cards 1, 2, 3, 4. Ask 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 4 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** – 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.**

- Direct students’ attention to card number 1; model singing and “playing” the card on the table with the right hand. Invite the students to echo your singing and playing.
- Proceed with the other 3 cards.



**Take the cards to the piano.**

- Establish E Minor 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 pp. 6-7. Invite them to compose at home, using cards 1-4, on p. 10. Remind them to end on *la*.

► **Bandltanz** (Track 6)

- Dance with the recording. Use steps familiar to the class from *Cathrineta*. (See p. 26)
- Follow the dance with triple echo patterns.

► **Play and Sing with Keyboard Sharing**

- Ask for requests. According to the students' choice:
  - Play a 5-finger warm-up in the appropriate tonality.
  - Review the chords.
  - Sing and accompany with chords.
  - Ask for solos.
  - Continue in like manner.


► **End with a class favorite**, e.g. *Hi-Lan' dey*, *Oh, How Lovely*, etc.

► **Suggested Assignments**

- 5-finger and chord warm-up in E minor
- *Jericho*
- Favorite pieces
- Play cards number 1, 2, 3, and 4 on the piano.
- Work with CD Tracks 15 and 17.
- Compose with the minor treble clef cards, p. 10.

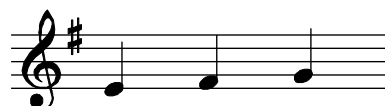
# La-Ti-Do-Re-Mi Patterns

1



La do la

2




La ti do

3




Mi re do ti la

4




Re do ti

5




Si re mi

6




La re fa

7




La do mi

8



Mi do la

9



Ti ti mi

10



Do ti la

11



La ti do re mi

12



Mi re do ti la

## CD 3 Track List

- 1 **Jericho** – Baritone, Trumpet, Tuba, Bass, Drums, Cymbal, Hi-hat, Violin, Cello
- 2 **Jericho** – Keyboard Patterns
- 3 **Jericho** – Accompaniment 1
- 4 **Jericho** – Accompaniment 2
- 5 **When the Saints Go Marching In** – MIDI
- 6 **Bandltanz** – Flute, Piano, Percussion, Xylophone
- 7 **All Night, All Day and Chatter With the Angels** – Chorus, Guitar, Piano
- 8 **Bim Bam** – Chorus, Flute, Oboe, Bassoon, Piano
- 9 **Kolomeyka** – Clarinet, Violin, Bassoon, Piano, Percussion
- 10 **J.S.Bach: Minuet in D** – Piano
- 11 **J.S.Bach: Invention in F** – Harpsichord
- 12 **J.S.Bach: Toccata in D minor** – Organ
- 13 **Seven Jumps** – Chorus, Percussion
- 14 **Simple Gifts** – Soprano, Flute, Viola, Harp
- 15 **La-Ti-Do-Re-Mi Patterns**, Exercise 1 (purple cards)
- 16 **La-Ti-Do-Re-Mi Patterns**, Exercise 2
- 17 **La-Ti-Do-Re-Mi Patterns**, Exercise 3
- 18 **La-Ti-Do-Re-Mi Patterns**, Exercise 4
- 19 **La-Ti-Do-Re-Mi Patterns**, Exercise 5
- 20 **La-Ti-Do-Re-Mi Patterns**, Exercise 6
- 21 **Duple Rhythms**, Exercise 1 – p. 24
- 22 **Duple Rhythms**, Exercise 2 – p. 24
- 23 **Duple Rhythms with Sixteenth Notes**, Set 2 (yellow cards)
- 24 **Instructions**
- 25 **Duple Rhythms (with Sixteenth Notes)**, Exercise 1
- 26 **Duple Rhythms (with Sixteenth Notes)**, Exercise 2
- 27 **Duple Rhythms (with Sixteenth Notes)**, Exercise 3
- 28 **Instructions**
- 29 **Duple Rhythms (with Sixteenth Notes)**, Exercise 4
- 30 **Duple Rhythms (with Sixteenth Notes)**, Exercise 5
- 31 **Duple Rhythms (with Sixteenth Notes)**, 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:

Duple Rhythms with Sixteenths, 9 yellow    La-Ti-Do-Re-Mi Patterns, 12 purple