

eNovation 6: Developing Basic Coordination

NOTE: Video and audio files are found in the media playlist on each lesson page.

eNovation 6 Overview

Goals	Summary: This eNovation introduces the third form of two-handed coordination: alternating motion. Students will also encounter the first of a series of Coordination Drills that combines the three motions: simultaneous, overlapping, and alternating. Mastery of these basic coordination motions is essential as it paves the way for more advanced skills. Transposing instruments are introduced in this eNovation.
Key Elements:	<ul style="list-style-type: none"> • Technique: Mastering the Three Basic Motions • Rhythm and Meter: 16th Notes (Simple Meters) • Reading: Dynamics: <i>pp</i> and <i>ff</i> • Reading: Tempo Markings • Theory: Blues Pentascale • Theory: Instrument Transposition: Bb, Eb, A, and F Instruments / Octave Transpositions
<u>Go to eNovation 6 Topic Page</u>	

Topic 1: Three Basic Motions / 16th Notes

Lesson Goals			
In this lesson, students master the three forms of coordination through completion of the <i>Coordination Drills</i> and begin to apply these skills to reading and repertoire. Students may exaggerate their wrist motions to develop better awareness of their body. This will also help them with self-assessment.			
Activity Type / Title with Links			Instructions/Comments
<input type="checkbox"/>	Video	<u>Developing Basic Coordination: Three Basic Motions</u>	Watch Instructional Video
<input type="checkbox"/>	Technique	<u>Coordination Drill 1</u>	Master the three forms of coordination through completion of Coordination Drill 1 and/or 2 and begin to apply these skills to reading and repertoire. Remember to exaggerate your wrist motions to develop better body awareness.
<input type="checkbox"/>	Technique	<u>Coordination Drill 2</u>	Master the three forms of coordination through completion of Coordination Drill 1 and/or 2 and begin to apply these skills to reading and repertoire. Remember to exaggerate your wrist motions to develop better body awareness.



<input type="checkbox"/>	Rhythm	Rhythm Drill: Sixteenth Notes in Simple Meters	Watch Video: <i>Sixteenth Notes</i> . Count carefully while tapping these out. When you are ready, practice them with the play-along audio tracks found at the bottom of the page.
<input type="checkbox"/>	Harmonization	We're Goin Round the Mountain (U.S. Traditional) (I,V)	(Bb Major, 2/4, I & V, 16 th notes) I,V Listen to the audio track to determine which primary triads you are hearing. Use the worksheet to complete your harmonization.
<input type="checkbox"/>	Harmonization	Biddy, Biddy (Jamaica) (I,V)	(F Major, 2/4, I & V, 16 th notes) I,V Listen to the audio track to determine which primary triads you are hearing. Use the worksheet to complete your harmonization.
<input type="checkbox"/>	Reading	Harmonic Reading 6.1: Three-Voice Texture	Nos. 1 – 8: Uses common melodic and harmonic patterns. Various major/minor keys. (Nos. 5-8 use C-Clef)
<input type="checkbox"/>	Reading	Reading 6.1: Coordination	Nos. 1-8: Determine the coordination required in each reading. (No. 8 uses C-clef)
<input type="checkbox"/>	Repertoire	Folksong, No.6 from First Term at the Piano by Béla Bartók	(A Minor, 4/4) Simultaneous and Overlapping Motion. Mirror fingerings.
<input type="checkbox"/>	Repertoire	Étude, Op. 70, No. 9 by Hermann Berens	(C Major, 3/8) Overlapping Motion
<input type="checkbox"/>	Repertoire	Little Dance, Op. 227, No. 2 by Cornelius Gurlitt	(C Major, 3/4) Overlapping
<input type="checkbox"/>	Repertoire	Dialogue, No. 3 from First Term at the Piano by Béla Bartók	(A Minor – melodic; ¾) Alternating Motion
<input type="checkbox"/>	Repertoire	Canon Op. 14, No. 24 by Konrad Kunz	(Bb Minor, 6/8) Alternating Motion
<input type="checkbox"/>	Repertoire	Joy, Op. 227, No 5 by Cornelius Gurlitt	(D Major; 3/8) Alternating Motion
<input type="checkbox"/>	Repertoire	Homage to Bartók by Susanna Garcia	(E Major, 2/2) Utilizes all three forms of coordination.
<input type="checkbox"/>	Repertoire	Minuet by James Hook	(C Major, 3/4) Mostly simultaneous, with a little alternating motion.
<input type="checkbox"/>	Repertoire	Legato and Staccato, No. 5 from First Term at the Piano by Béla Bartók	(G Major, 4/4) Utilizes all three forms of coordination.



<input type="checkbox"/>	Repertoire	<u>Étude, Op. 70, No. 20 by Hermann Berens</u>	(A Major, 2/4) Overlapping with extensive use of 16 th notes. Challenging.
<input type="checkbox"/>	Lead Sheet	<u>Simple Gifts (Three Styles of Accompaniment)</u>	Student realizes this tune using 3 different styles, each with a different coordination.
<input type="checkbox"/>	Lead Sheet	<u>Un elefante se balanceaba (Mexico) (Three Styles of Accompaniment)</u>	Student realizes this tune using 3 different styles, each with a different coordination.
<input type="checkbox"/>	Collaborative Piano	<u>The Riddle Song (I Gave My Love a Cherry) (English Traditional)</u>	This accompaniment uses triads in both hands in various positions on the keyboard.
<input type="checkbox"/>	Ensemble	<u>Kangding Love Song (China)</u>	(D minor, 2/2 Time) Piano Duet
<input type="checkbox"/>	Score Reading	<u>Coordination (3 Staves, 2 Hands)</u>	These readings are in major and minor pentascale positions. Unlike previous score readings, in each of these readings, all parts are active (no stationary part). These readings employ three clefs. Be able to play the three parts simultaneously, and all combinations of two parts.
<input type="checkbox"/>	Videos (2)	<u>Understanding Transposing Instruments: Playing a Transposed Part at Concert Pitch</u>	Watch Instructional Videos
<input type="checkbox"/>	Transposition	<u>Understanding Transposing Instruments</u>	Use the transposing instruments 'flash cards' to practice identifying the concert key used by the trumpet, clarinet, sax, and French horn practice with the
<input type="checkbox"/>	Transposition	<u>Bb, Eb, A, and F Instruments (Pentascales)</u>	Then transpose and perform each example at concert pitch.
<input type="checkbox"/>	Transposition	<u>Vocal Tenor & Octave Transpositions (C Instruments) (Pentascales)</u>	Octave transpositions.
<input type="checkbox"/>	Score Reading	<u>Instrumental Octave Transpositions (2 Staves, 1 Transposing Part)</u>	Includes 1 transposing part.



Topic 2: Basic Blues Elements and Pop Tune Arranging

Lesson Goals

Blues elements are introduced in the first four activities below. The Pop-Tune arranging is the first of a series of harmonic progression-based activities.

Activity Type / Title with Links			Instructions/Comments
<input type="checkbox"/>	Rhythm	Rhythm Drill: Triplets	Count carefully while tapping these out. When you are ready, practice them with the play-along audio tracks found at the bottom of the page.
<input type="checkbox"/>	Listening	Aural ID: Intervals of the Blues Pentascale - m3, P4, TT, P5 (MT.NET)	Interval identification of intervals used in the blues scale.
<input type="checkbox"/>	Listening	Aural ID: Blues Pentascale Degrees (MT.NET)	Practice identifying the scale degrees used in the blues scale. This is preparation for the Aural Playback found below.
<input type="checkbox"/>	Listening	Aural Playback: Blues Pentascale	Play back the phrases that you hear, alternating one-bar patterns with the performer on the audio file. This may require repeated listening!
<input type="checkbox"/>	Improvisation	The Blues Pentascale	Create a 16-bar improvisation using the blues scale in C, F, Bb, or Eb and perform with the play-along audio track
<input type="checkbox"/>	Pop Tune Arranging	Primary Triad Songs	For this assignment, you will use I - IV - V triads as the basis for creating your own arrangement of a popular tune from this playlist.

