

Keyboard Games



Teacher's Edition



Music Moves for Piano



Books A & B

For Beginners



By Marilyn Lowe

In cooperation with Edwin E. Gordon

**Keyboard Games A & B
Teacher's Edition**

Music Moves for Piano

By Marilyn Lowe
In cooperation with Edwin E. Gordon

Music Moves for Piano is designed to develop improvisation, audiation, and keyboard performance skills. The method builds on the ideas and theories of Orff, Kodaly, Dalcroze, Suzuki, and Gordon.

© 2009 Music Moves LLC
All Rights Reserved

Table of Contents

Overview	1
An Audiation Approach	1
The Four- to Six-Year-Old Child.....	2
Parents of the Four- to Six-Year-Old Child	2
An Audiation-Based Beginning Piano Transitions Class	2
Individualize Instruction.....	4
Parent Education. Scheduling. Lesson Plans	5
Parent Education.....	5
Scheduling.....	7
Lesson Plans	8
Suggested Lesson Plan Outline	9
Rhythm.....	13
Three Elements of Rhythm	13
Rhythm Pattern Presentation	14
Rhythm Activities	15
What Are Rhythm Chants?	16
Coordinated Rhythm Movement Activities: ‘Watch Please’ Game	17
Duple Meter Rhythm Pattern Categories	19
Triple Meter Rhythm Pattern Categories	22
Rhythm Chants: Book A CD	27
Rhythm Chants: Book B CD.....	28
Enrichment Rhythm Chants.....	30
Pitch	33
Singing Songs.....	33
Tonal Patterns	33
Tonal Solfege	34
Tonal Pattern Presentation	34
Tonal Activities.....	35
Tonal Patterns from the <i>Pattern CD</i>	36
Activities for Songs	39
Songs and Audiation.....	39
Tonal Activities.....	39
Rhythm Activities	39
Effort Movement Activities	39
Activities for Songs: Book A	40
Activities for Songs: Book B.....	45

Songs: Book A CD - Track 31	50
Songs: Book B CD - Track 32	52
Songs Arranged by Tonality: Book A and Book B CDs	54
Body Movement	59
Why Body Movement Is Important for Keyboard Classes	59
Flow, Weight, Space, and Time	59
General Movement Guidelines	59
Body Movement and the Four- to Six-Year-Old Child	60
Pulsating Body Movement Activities	61
Flow Movement Activities	62
Weight Movement Activities	62
Miscellaneous Movement Ideas	62
Props	62
Creative Activities	63
Creative Activities and Keyboard Games Classes	63
Exploration	63
Guided Creativity	64
Improvisation	64
Music Composition	66
Music Arrangements	66
Keyboard Pieces	67
Keyboard Transition Time for Four- and Five-Year-Old Children	67
Performance Pieces	67
Away from the Keyboard Preparation for Learning a Keyboard Piece	68
At the Keyboard Preparation for Learning a Keyboard Piece	68
After Learning a Keyboard Piece	69
Performance Piece Tips	69
Study Habits	69
Physical Approach to the Keyboard	69
Development of the Playing Mechanism	69
Keyboard Games CDs	70
Activities for Keyboard Pieces	71
Preparation and Readiness Activities	71
Activities for Keyboard Pieces: Book A.....	72
Activities for Keyboard Pieces: Book B.....	102
Contents and CD Tracks for Keyboard Games Books A & B	133
Bibliography	135

Overview

An Audiation Approach

Music Moves for Piano is a piano series written to apply Dr. Edwin E. Gordon's theories of audiation to piano instruction.

Keyboard Games, Books A and B are designed to help young children, age four and five, learn how to audiate and begin to develop keyboard performance skills.

Activities to accomplish these goals include: singing songs, chanting rhythm chants, moving activities, improvising, playing short keyboard pieces, and listening to and echoing tonal and rhythm patterns.

Internal learning is the focus. Students learn how to listen to music at the same time that they learn how to perform music at the keyboard and with the voice.

Reading-based method. Reading music notation is the primary goal of "traditional" piano methods. The reading-based focus omits important aspects of music learning, such as improvisation, building a music vocabulary of tonal and rhythm patterns, and developing technical and musical skills before learning to read music notation.

Information about notation that is presented before children have learned how to audiate and how to perform is often incorrect or misleading. Decoding notation does not involve listening to music with understanding.

Music reading with understanding requires abstract, or conceptual, thinking skills. Most children begin to think abstractly at around age 11.

Audiation-based method. In contrast with "reading-based method books," *Music Moves for Piano* provides a strong foundation for reading and writing music notation with understanding.

Music learning is like language learning.

First, we listen. Then we think/audiate, speak/perform, and acquire a large vocabulary before we learn to read and write.

1. In music, we can only read and write with understanding what we know in the mind and fingers.
2. Music notation is complex. The elements of rhythm, melody, harmony, texture, and expression must be studied separately before they can be put together for a performance. The repetitive and circular process of the "whole-parts-whole" learning style helps children retain what they learn.
3. Physical coordination skills for playing the piano with ease are best achieved when the child is not looking at notation.
4. A personal tonal and rhythm pattern vocabulary is fundamental for listening to, performing, and reading music with understanding.
5. Improvisation is basic for reading music with aural understanding. Improvisation activities are similar to conversation in language.
6. Music flows. Singing, chanting, and body movement develop a sense of flow. Reading notation prematurely often produces a note-to-note sound that interrupts flow.

Music vocabulary. A vocabulary of categorized tonal and rhythm patterns is the cornerstone for learning how to audiate. During preschool music classes, pattern activities are part of every class. Children listen to and echo a variety of patterns.

Steps for pattern presentation:

1. **Establish context.** First, the teacher should sing a song or chant a rhythm chant in the tonality or meter of the patterns. This provides a context for the patterns. Patterns may be, but do not have to be from a particular song or chant.

2. **Children listen.** Have children listen to patterns for a few classes before asking them to echo patterns. Some children will imitate intuitively. If children distract others by singing or chanting while the teacher is performing, ask the children to move and listen quietly.
3. **Children move.** Have children engage in free-flowing movement while the teacher chants or sings. Give movement suggestions or have children model teacher body movements. Children learn from movement.
4. **Class echoes patterns.** After the children are familiar with some patterns, have them echo the patterns as a class.
5. **Child echoes with the teacher.** Next, have each child echo a pattern alone with the teacher.
6. **Child echoes alone.** When a child can echo a pattern accurately with the teacher, ask that child to echo the pattern alone. Do not ask children to echo individually who do not echo accurately with the teacher.
7. **Children improvise patterns.** Most children like to create their own patterns. Simply say “Chant your own rhythm pattern” or “Sing your own tonal pattern.” Accept what they do.

The Four- to Six-Year-Old Child

There are wide differences in maturation between the four-year-old child and the child who is finishing kindergarten.

1. Know each child's age, month-by-month, and watch for individual differences among the children.
2. Many children in kindergarten are six-years old. Changes happen at unexpected times between the ages of four and six.
3. Four-year-old children often prefer to create their own pieces instead of learning pieces from the book. When they are ready, these children will begin to play the pieces in the *Keyboard Games* books.

4. Adjust the learning pace for performance pieces to meet individual interests and levels. Expect different responses from children. Performance perfection is not a goal.
5. During the preschool age, children absorb the music that is in their environment.
6. Young children like to work. The music class can have different “work stations” that provide a change in activities.

Parents of the Four- to Six-Year-Old Child

The teacher of young children should help parents understand the value of the music class. Praise parents for their interest in music.

1. Parent education about audiation and how children learn to audiate should be ongoing.
2. Familiarize parents with the different sequential growth stages children pass through that relate to music learning.
3. Become acquainted with parents' interests, activities, and abilities.
4. Common views about how children learn music can provide conflicting opinions.
5. Be patient with parents. Share a child's progress and how this progress relates to your expectations for musical growth.
6. There will always be some parents who do not “get it.”

An Audiation-Based Beginning Piano Transitions Class

Young children usually want to play the piano. Keyboard activities can be successfully added to any preschool music class.

Classes for small groups of four- and five-year-old children bridge early childhood music and formal piano instruction. Most children will complete *Keyboard Games, Book B* near the end of their kindergarten school year. Then they will be ready to begin *Music Moves for Piano, Book 1*.

Keep in mind the following when teaching.

1. **One “do not.”** Do not teach about music notation or music symbols. Presenting music notation prematurely stifles audiation.
2. **Audiation.**
 - Singing develops tonal audiation. Short songs without words are in a variety of tonalities and meters.
 - Rhythm chants and rhythm patterns are without pitch.
 - Tonal patterns are without rhythm.
 - Rhythm is based on body movement.
 - Audiation skills develop before physical performing skills.
 - Class activities should be organized by categories to help children audiate musical meaning. Categories include: duple meter, triple meter, major tonality, minor tonality, and other tonalities or meters.
3. **Teach by modeling.** Children learn by absorption and from repetition. Repeat material using different activities. Do not “teach” specific songs, chants, or patterns. Children will imitate and remember.
4. **Rhythm aspects.** Children will learn how the three aspects of rhythm - pulse, meter, and rhythm patterns - belong together. Children listen to and learn to:
 - move to macrobeats and microbeats,
 - chant and recognize duple and triple meter rhythm patterns,
 - establish tempo and meter, and
 - play the rhythm patterns from pieces and for improvisations.
5. **Pitch aspects.** Children begin to recognize different tonalities and tonal patterns. Children listen to and learn to:
 - sing diatonic tonal patterns that step or use upper and lower neighbors in both major and harmonic minor tonalities,
 - sing arpeggiated major and harmonic minor tonic and dominant tonal patterns,
 - improvise melodies, and
 - recognize and sing songs in a variety of tonalities and meters.
6. **Body movement.** Body movement activities are fundamental for building a physical internal feeling for rhythm and for developing a sense of musical style. Engage children in many different kinds of purposeful body movement activities.
 - Movement is basic for rhythm development.
 - Body movement activities are based on Rudolf Laban’s four effort movements: flow, weight, time, and space.
 - Coordinate body movement activities with songs, chants, and performance pieces.
 - Move with imagination. Say, “Listen to my song and move your own way.”
7. **Imagination and improvisation.**
 - Encourage preschool age children to use their imaginations to improvise and create new music. Internal learning takes place through music “play” or music “work.”
 - Always have children improvise using a rhythm pattern. Make decisions about tempo, dynamics, keyboard range, movement, and the meter of rhythm patterns. Children can improvise at the keyboard or sing, chant, or move.
 - Use specific directions to guide improvisation. For example, say, “Use my rhythm pattern that moves in three.” Or, “Play quickly using only black piano keys.” Or, “How does flow feel?”
 - Have children create stories and illustrate them with music and drawings.
 - Have children draw pictures and create music to illustrate them. Talk about thoughts, imagery, tempo, meter, and dynamics with each picture/improvisation. The total creative process is active when children combine story telling with feelings, drawings, and music improvisation.

- Suggest that children, “Choose any one piano key to play my rhythm pattern.” Say, “Choose a keyboard area and improvise with my rhythm pattern.” Or, “Play your own rhythm pattern on one piano key.”
8. **Variety of short activities.** Keep children engaged with many short contrasting singing, chanting, moving, and keyboard activities.
- Use different arrangements of standing and sitting groupings, such as: circles, half-circles, line-dances, line-ups, seated floor activities, and “stations.”
 - Contrast locomotor movement with stationary movement.
9. **Names or labels.** Use names during the class, such as: triple meter, duple meter, major tonality, minor tonality, macrobeats, and microbeats.

Names give meaning to sounds. Children will soon learn the connection between a name and what it represents.

10. **Keyboard pieces and activities.** Keyboard pieces in the *Keyboard Games* books provide contrast and variety.
- Children learn to play on both black and white piano keys.
 - Children learn to find piano keys from an 88 key picture. They learn to hear the sounds of different areas of the keyboard.
 - Children learn how to approach the keyboard. First, children are asked to use a forearm movement, so that the fingers-hand-arm unit is straight and balanced. Moving the middle finger from one piano key to another keeps this sense of balance and arm movement.
 - Children may stand at the keyboard or walk as they move from one register to another. Pieces are short and children will not be at the piano very long.
 - Activities to help learn the pieces in the *Keyboard Games* books are presented in the “Keyboard Piece” sections of this manual.

11. **Keyboard preparation and readiness.** Physical and aural preparation should take place before a child is asked to play a keyboard piece.
- First, have children listen and move while the teacher performs a piece.
 - Second, have children “play the piece in the air” using large hand-arm movements.
 - Third, have children play keyboard patterns or moves from a piece.
 - Fourth, have children play the piece in parts before they play the complete piece
 - The ideas for technical preparation or readiness in the “Keyboard Piece” sections of this manual may be used for different keyboard pieces.
12. **The goal.** The goal is to develop audiation skills by guiding children in informal, structured music learning experiences.

Individualize Instruction

Children do not compare themselves, but respond to what interests them. The personality and music aptitude of a child will affect individual participation and response. It is easier to motivate if you know each child's strengths and weaknesses.

1. **Children like to improvise.** Some enjoy making changes to a piece they are learning. Encourage this, but help the children to know the difference between their arrangements and the composer's “real” piece.
2. **Duet parts.** Some children will want to play the duet parts. Show them how.
3. **Absorption.** Quiet children are probably absorbing as much as the more active children. Encourage response, but do not insist on a response.
4. **Coordinated movement.** Use the coordinated macrobeat and microbeat movement activities even if all children cannot respond accurately. Have the class move only to macrobeats or microbeats for the children who do not coordinate well.

G-7216T
©2009 Music Moves LLC
www.musicmovesforpiano.com
info@musicmovesforpiano.com
ISBN: 978-1-57999-755-7

Distributed by GIA Publications, Inc.
7404 S. Mason Ave., Chicago, IL 60638
(708) 496-3800 or (800) 442-1358
www.giamusic.com

All rights reserved. No portion of this book may be reproduced, stored in a retrieval system, or transmitted in any form or means—mechanical, photocopying, recording, or other—without prior permission of Music Moves LLC.

Printed in the United States of America.