

Keyboard Games

For Beginners



Music Moves for Piano

Book A

By Marilyn Lowe
In Cooperation with Edwin E. Gordon

Time to Begin

Keyboard Games Book A and **Keyboard Games Book B** are for young children who are four- and five-years old. Young children, at this developmental stage, can make music at the keyboard by improvising and playing short pieces. Also, engage children of this age in many activities away from the keyboard that use the voice and body movement. Keep the following in mind:

- 1. Music Aptitude.** The potential to achieve in music is called music aptitude. Music aptitude is developmental until age nine when it stabilizes. A rich and appropriate musical environment for young children that includes purposeful singing, chanting, body movement, and rhythm and tonal pattern acculturation influences a child's potential to learn music. Guided improvisation and creativity activities affect music aptitude.
- 2. The Tone.** Game playing, absorbing music, movement, and singing all are fun for the young child. Simple keyboard pieces add to the excitement of making music. Though children this age can be very serious about playing pieces, "practice" at home should be enjoyable with carefully guided adherence to detail. Keep it light and move in the "right" direction. Remember that music is an aural art.
- 3. The Lesson Content.** Activity time away from the keyboard includes echoing tonal and rhythm patterns, singing songs, chanting chants, and body movement. All of these activities help to build a music vocabulary and develop audiation skills, or the ability to "think" music with understanding. Keyboard pieces provide familiarity with the whole keyboard (black and white piano keys), encourage children to play a rhythm pattern, and feel phrase structure. There is much variety among the pieces so students can experience same and different. Be creative.
- 4. Physical Movements at the Keyboard.** Playing the piano is often a "come and go" affair for the young child. Standing is permitted, and walking from one end of the keyboard to the other can be exploratory fun. Encourage large-motor arm movement and freedom in the joints (shoulder, elbow, wrist, knuckles). Guide toward arm balance over each finger. Show children how to keep the hand straight with the arm and how to keep the fingers together, not isolated. Have children use a separated touch. The pieces in this book were created to help students learn these physical movements.
- 5. Musical Expression.** Experiment with different levels of articulation, dynamics, and tempos when playing keyboard pieces. Describe sound as "separated," "connected," "a little soft," "kind of loud," "not too fast," or "very slow" to encourage students to think about and listen for contrasts and variety.
- 6. Ensemble Playing.** It is motivating to make music with someone else. Duet parts can be played by a young student, an older student, a parent, or the teacher. Keep a consistent tempo.
- 7. Rhythm.** Develop the habit of chanting a rhythm introduction before beginning to play. This establishes both meter and tempo. Have children chant or "think" the rhythm patterns of a piece while they learn and perform it. Rhythm syllables are **Du De** (*doo day*) for Duple meter and **Du Da Di** (*doo dab dee*) for Triple meter. Movement activities guide the child toward feeling pulse, meter, and flow.
- 8. The Music Page.** Pictures of hands and keyboards, or rote notation, describe what is needed for each performance piece. Information for playing each rote piece is shown visually in a way that a young child can understand and remember.
- 9. Creativity and Improvisation.** Creating something new reinforces musical thinking. The story pages encourage making up a story and illustrating it with music and with drawings. Students decide register, dynamics, tempo, and rhythm patterns before beginning to create music. Use other imaginative activities to foster creativity and improvisation.
- 10. Nonessentials.** Looking at music notation to letter-name notes on the music staff, counting using numbers, and teaching terminology such as up or down, step and skip, high and low, right or left hand, or finger numbers distracts from learning how to audiate and are not necessary in beginning piano instruction.
- 11. Essentials.** In beginning piano instruction, students should learn rhythm coordination movements and chant rhythm patterns; sing in tune and sing tonal patterns; recognize same and different; engage in body movement activities; use the "right" hand-fingers on the "right" piano keys; improvise; learn how to approach the keyboard physically; and remember "how a piece goes" along with its playing location.

Book A
Music Moves for Piano

KEYBOARD GAMES

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.

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Symbols Used for Beginning Performance Pieces

Fingers/Hands

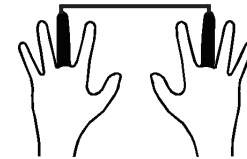
S¹ Starting finger (starts the piece)



S² Starting finger of the other hand

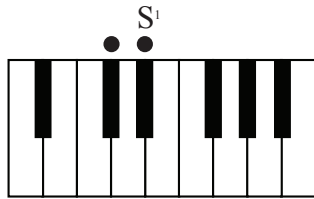


Play these fingers at the same time

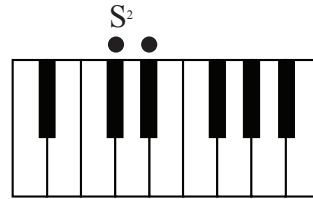


Piano Keys

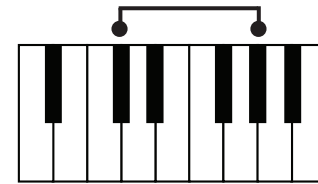
S¹ Starting key (starts the piece)



S² Starting key for the other hand



Play these keys at the same time



Arrows/Recording

Arrows show the direction to play



Home Study CD



Keyboard Playing Location

Black dots show the keyboard playing location. Black dots are **on** the white keys. Black dots are **above** the black keys.



Silly Silly

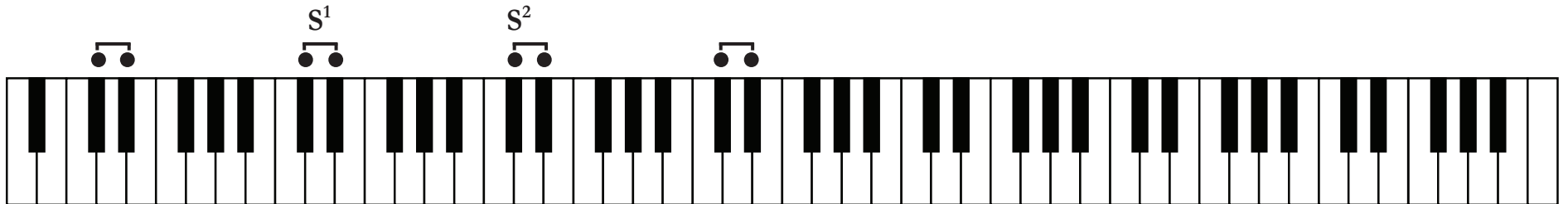
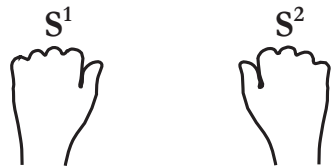
Track 3

Play one octave higher

Use a "soft fist" to knock the keys
RH = upstems LH = downstems

Rhythm Pattern Chant
 Du-de Du-de
 Du-de Du

A little loud
A little fast



London Bridge

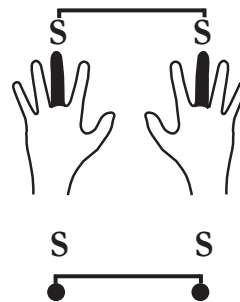
Track
4

Student

Duet

RH = upstems LH = downstems

Rhythm Pattern Chant
Du-de Du-de



The Jack O'Lantern

Track 6

Use the right hand "soft" fist

Use the left hand "soft" fist

Rhythm Pattern Chant
Du-da-di Du-da-di

Soft
A little slow

S²

S¹

S²

S¹

Jumping Beans

Track
7

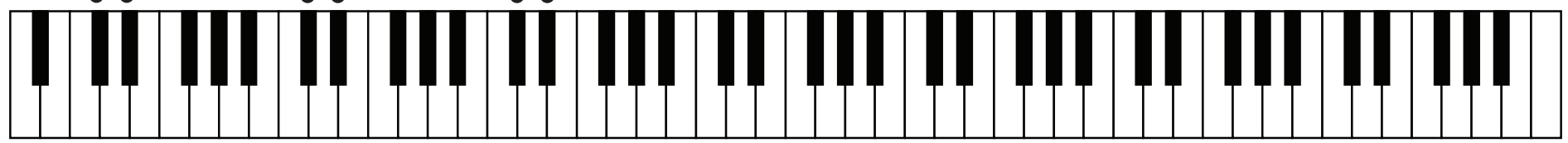
Duet

Student

Use a "soft fist" to knock the keys
 RH = upstems LH = downstems

Rhythm Pattern Chant
Du-da-di Du-da-di

Soft
A little fast



Looby Lou

Track
9

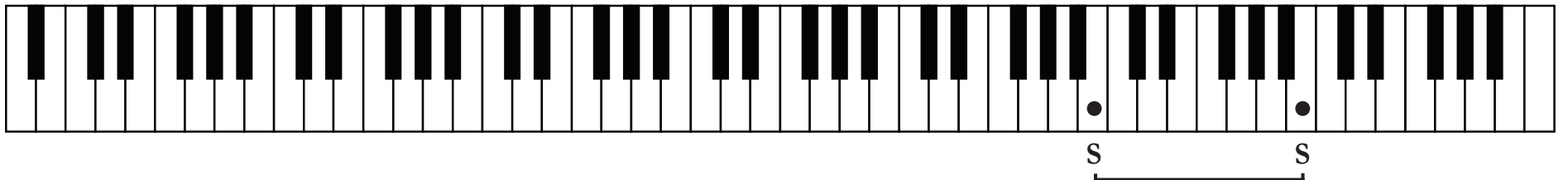
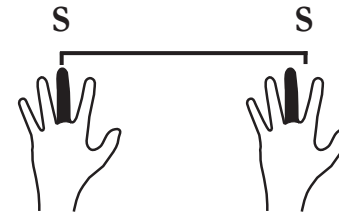
Play both hands one octave higher

Student

Duet

RH = upstems LH = downstems
Use the middle finger of each hand

Rhythm Pattern Chant
Du Du Du Du



Music Moves for Piano is the first piano method of its kind. It applies Edwin E. Gordon's Music Learning Theory to the teaching of piano. When music is taught as an aural art, lessons build a foundation for lifelong musical enjoyment and understanding. With guidance, "sound to notation" leads to fluent music performance, reading, and writing. Following are some of the major concepts of this approach:

- Rhythm is based on body movement: Feel the pulse and meter then chant rhythm patterns. Move in both a continuous fluid way and a rounded, pulsating way.
- Tonal audiation is developed by singing. Singing songs and tonal patterns develops pitch sensitivity, singing in tune, and a "listening" ear.
- Music pattern vocabularies are acquired and applied to listening and performing
- Various elements of music, such as rhythm, meter, pulse, tonality, harmony, style, and form, are studied.
- Creativity is fostered by using different elements of music, such as rhythm, pitch, harmony, and form to create something new.
- Improvisation activities apply everything a student learns. Use familiar patterns from folk songs, transpose, change tonality and meter, create variations and medleys, and create melodic, harmonic, and rhythmic variations.
- Perform with technical freedom. Students learn how to use the playing apparatus from the beginning of lessons.

Marilyn Lowe, who has taught piano for more than 40 years, has used her experiences and knowledge to create a non-traditional piano method based on Edwin E. Gordon's theories of audiation. Other influences include the techniques and theories of Carl Orff, Shinichi Suzuki, Emile Jaques-Dalcroze, Zoltan Kodaly, and Dorothy Taubman. Lowe has been using this approach successfully with her students for more than 20 years. Her academic credits include degrees in liberal arts and piano from Knox College in Galesburg, Illinois, and a master's degree in piano from Indiana University in Bloomington. Lowe completed additional graduate study in organ and music theory at Indiana University. She would like to express appreciation to her former music teachers: Nadia Boulanger, Murray Baylor, Walter Robert, and Menahem Pressler.

Edwin E. Gordon is known throughout the world as a preeminent researcher, teacher, author, editor, and lecturer in the field of music education. In addition to advising doctoral candidates in music education, Gordon has devoted many years to teaching music to preschool-aged children. Through extensive research, Gordon has made major contributions to the field of music education in such areas as the study of music aptitudes, stages and types of audiation, music learning theory, and rhythm in movement and music.

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