

# Keyboard Games



**Music Moves for Piano**

**Book B**

**By Marilyn Lowe**  
In Cooperation with Edwin E. Gordon

# Time to Begin

**Keyboard Games Book A** and **Keyboard Games Book B** are the first in a series of audiation-based books for piano. These books provide an informal foundation for developing audiation skills for transfer students and beginning students of any age, including four and five year old children. Short pieces in duple and triple meters can be used for improvisation activities, including making changes in dynamics, articulation, meter, and keyboard range. Creating medleys and mashups as well as original story compositions are part of the method. Students are engaged in away from the keyboard activities that use the voice and body movement. Singing develops tonal audiation and body movement develops rhythm audiation.

- 1. Music Aptitude.** The potential to achieve in music is called music aptitude, which is developmental until age nine when it stabilizes. A rich and appropriate musical environment includes purposeful singing, chanting, body movement, guided improvisation, and rhythm and tonal pattern acculturation.
- 2. The Tone.** Game playing, absorbing music, movement, and singing are fun for all students. Simple keyboard pieces add to the excitement of making music. “Practice” at home should be enjoyable with carefully guided adherence to detail. Keep it light, and move in the “right” direction, remembering always that music is an aural art.
- 3. The Lesson Content.** Activity time away from the keyboard includes hearing tonal and rhythm patterns, singing songs, chanting chants, and body movement. All of these activities help to develop audiation skills, or the ability to “think” music with comprehension. Keyboard pieces provide familiarity with the whole keyboard (black and white piano keys) and help students feel phrase structure. Variety among the pieces lets students experience “same and different” and learn how to be creative.
- 4. Physical Movements at the Keyboard.** Playing the piano is often a “come and go” affair, especially for young students, who may stand or walk from one end of the keyboard to the other. Encourage large-motor forearm movement. Guide toward arm balance over each finger. Show students how to keep the hand straight with the arm and how to keep the fingers together, not isolated. Have students use a separated touch. Pieces were composed 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.”
- 6. Ensemble Playing.** Duet parts can be played by another student, a parent, or the teacher.
- 7. Rhythm.** Develop the habit of chanting a rhythm introduction to establish meter and tempo before beginning to play: “Du-de Du Du-de Du” (doo-day) or “Du-da-di Du Du-da-di Du” (doo-dah-dee). Have students chant out loud or “think” the rhythm patterns of a piece while they learn and perform it. Movement activities guide students toward feeling pulse, meter, and flow.
- 8. The Music Page.** Pictures of hands and keyboards describe what is needed for each piece. Students learn that printed music gives directions such as meter, rhythm patterns, dynamics, tempo, fingerings, and keyboard playing location.
- 9. Creativity and Improvisation.** Creating something new reinforces musical thinking. Story pages encourage writing a story and illustrating it with music and drawings. Students decide register, dynamics, tempo, and rhythm patterns before beginning to create music.
- 10. Nonessentials.** Letter-naming notes on the music staff, counting using numbers, as well as using terminology such as up/down, step/skip, high/low, right/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 chant and sing; 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.

# **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

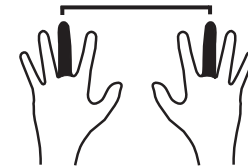
S<sup>1</sup> Starting finger (starts the piece)



S<sup>2</sup> Starting finger of the other hand

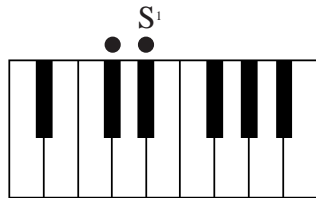


Play these fingers at the same time

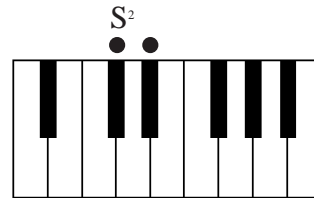


## Piano Keys

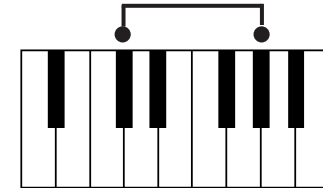
S<sup>1</sup> Starting key (starts the piece)



S<sup>2</sup> 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.



# Yankee Doodle

Track  
4

Duet

Student

RH = upstems LH = downstems

Rhythm Pattern Chant  
Du Du Du Du



# Waddling Ducks

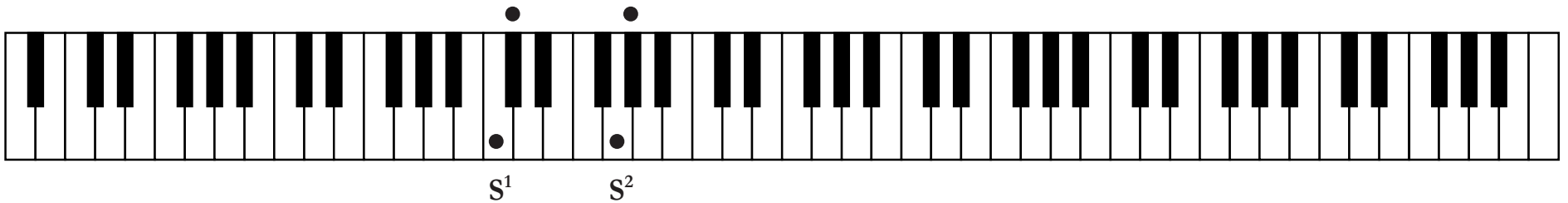
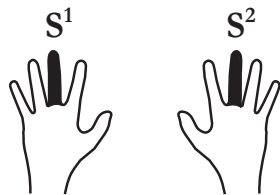
Track  
6

The musical score is for a duet in C major, 2/4 time. The 'Duet' part is on a treble clef staff, and the 'Student' part is on a bass clef staff. The piece consists of six measures. The melody in the duet part starts on G4, moves to A4, Bb4, B4, A4, G4, F4, and E4. The bass line in the student part starts on G2, moves to F2, E2, D2, C2, B1, and A1. The notes are marked with stems: upstems for the right hand and downstems for the left hand.

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

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

**Loud**  
**Slow**





# Valentine Box

Track  
9

Use the middle finger of either hand  
Play one octave higher

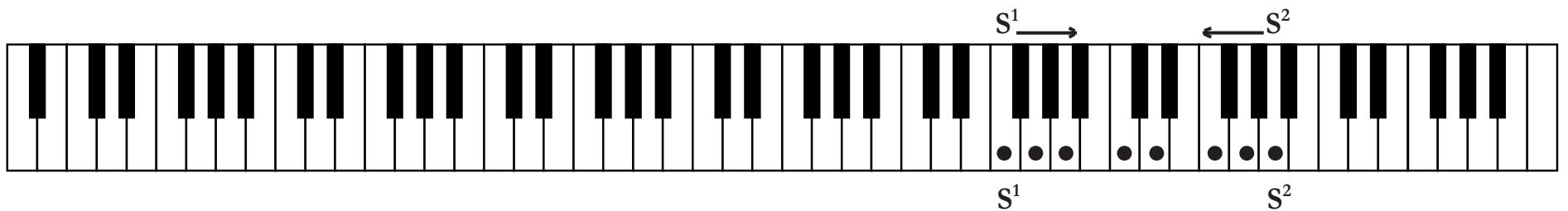
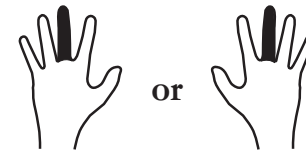
Student

Duet

Hold the damper pedal down for the whole piece

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

**Soft**  
Not too slow



# Dance of the Penguins

Track  
12

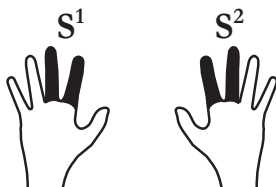
Duet

Student

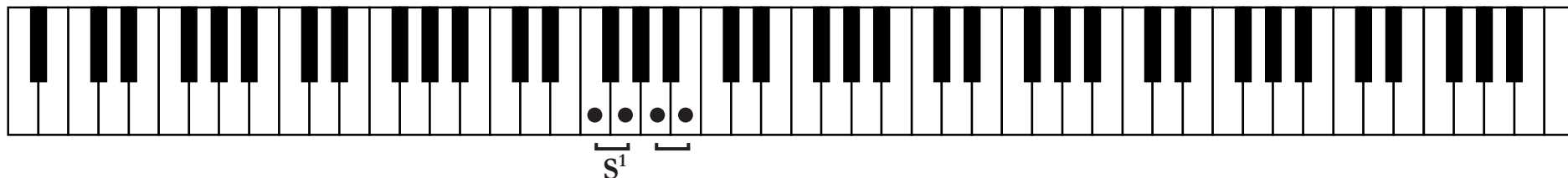
*RH = upstems LH = downstems*

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

**A little loud**  
**Slow**



S<sup>2</sup>



# The Jazzy Crocodile

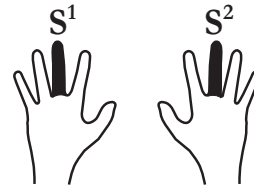
Track  
18

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

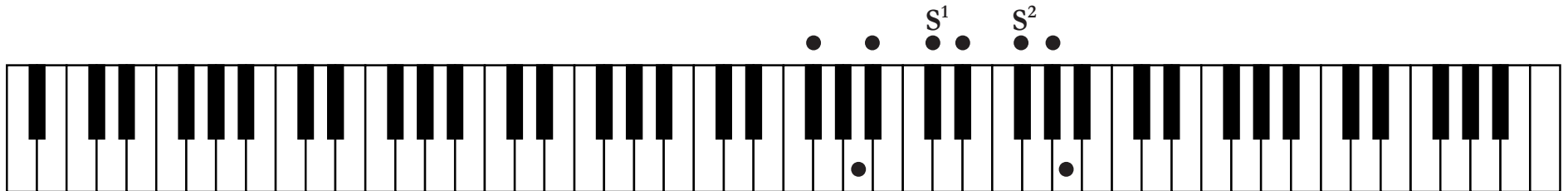
Student

Duet

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



**A little loud**  
**A little fast**



**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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