

# Keyboard Games

Teacher's Lesson Plans



**Music Moves for Piano**

**Books A & B**

for Beginners

**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 distract 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.

**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.**

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## 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, as well as students in **Book 1**, learn how to audiate and begin to develop keyboard performance skills.

Activities to accomplish these goals include: singing songs, chanting rhythm chants, movement 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.

**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. Aural learning precedes learning from notation.

**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.

### Music learning is like language learning.

First, we listen. Then we think/audiate, speak/perform/improvise, 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 conversations 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 rhythm and tonal 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 the teacher's 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

Know each 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. Take time.
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 four aspects of rhythm - flow, pulse, meter, and rhythm patterns - belong together. Children listen to and learn to:
  - Move in a flowing manner,
  - 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 will 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 as well as suggestion. Sometimes 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 to 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.

## PARENT EDUCATION. SCHEDULING. LESSON PLANS.

### Parent Education

**Inform parents.** Teachers should help parents understand the audiation approach of **Keyboard Games** and **Music Moves for Piano**.

When explaining the program to parents, praise them for knowing that music is a powerful human resource that enhances growth and development. For many parents it is both a time and a financial effort to make music classes possible for their children.

**Dr. Edwin E. Gordon.** Tell parents about Dr. Edwin E. Gordon, his research, and its application to piano instruction for students of all ages, and especially its application to music classes for young children.

Edwin E. Gordon is an American music educator (born in 1927) who has devoted his lifetime to researching how we learn music.

**Gordon's research.** Gordon's audiation research shows valid reasons to update music instruction. He provides guidelines for making changes.

Gordon's audiation theories build on the insights of some of the greatest musical thinkers of the 20th century: Carl Orff, Emile Jaques-Dalcroze, Zoltan Kodaly, Rudolf Laban, Carl Seashore, and Shinichi Suzuki.

The term "audiation" was coined by Gordon. It means, simply, to listen to and perform music with understanding. Audiation is to music what thought is to language. Music is in the mind.

We take ongoing research in medicine and technology for granted. We want the latest techniques in surgery, and we want to own updated computers and TVs. Likewise, we should take seriously the latest research about the best way to learn music.

**Music Moves for Piano** is an audiation-based, or 'sound to sight,' approach to piano instruction that applies Dr. Edwin E. Gordon's longitudinal research about how we learn music.

**The "traditional piano method."** The goal of the "traditional piano method" is to teach music reading. Aural, creative, and performing aspects of music are not taught as *preparation* for understanding music notation.

### The "audiation-based piano method."

1. Gordon's research shows that aural skills may be stifled when music is taught from notation and learned intellectually.
2. The learning sequence for both music and language is: listen, think (audiate), speak (improvise or perform), read, and write.
3. Children should acquire an aural music pattern vocabulary and learn the meaning of and labels for the sounds of patterns aurally, without music notation symbols.
4. Children should learn to perform confidently without notation just like they learn to speak and carry on conversations without reading.
5. Reading and writing skills are learned after audiation and keyboard performing skills are internalized and after a child is able to think abstractly, around age 11.
6. Children who learn music from an audiation perspective develop musicianship. They become functional, literate musicians who can:
  - Play by ear,
  - Improvise,
  - Compose and arrange music,
  - Listen to music with understanding,
  - Think music,
  - Play with technical ease,
  - Perform in ensemble,
  - Perform solo repertoire in a musically flowing manner, and
  - Read and write music notation.

**Music pattern vocabulary.** A *rhythm and tonal pattern* vocabulary is similar to a word vocabulary. A vocabulary is fundamental for understanding and communicating.

Patterns are the organizing criteria for all music. Patterns are the parts that make music work. Patterns also influence thinking in musical phrases by avoiding note-to-note playing.

Gordon's rhythm and tonal pattern vocabulary is organized, specific, and purposeful.

Tonal patterns are without rhythm and are in a tonal context.

Rhythm patterns are without pitch and are in a rhythm context.

**Music learning environment.** From birth, both environment and music aptitude affect a child's musical growth. After age nine, a child's music aptitude stabilizes and we measure achievement.

The environment for **Keyboard Games** classes provides space for activities that are purposefully chosen to develop audiation skills.

Contrast and variety of short musical examples help children to audiate as they distinguish between same and different sounds in music.

An audiation-based music class provides a strong foundation for making progress in music. What a child internalizes is not always visible because of the nature of the learning process.

Parents can trust that children are gaining invaluable, longlasting music experiences.

**Acculturation and imitation.** During class time, children will become familiar with a large variety of contrasting songs, chants, and patterns. They will recognize this class repertoire on the home study CDs and begin to imitate on their own.

Keyboard pieces are taught at lessons by imitation and by applying audiation skills.

All keyboard pieces are on the CD recordings.

**Absorption and assimilation.** Children absorb the large variety of contrasting music in the class curriculum.

The variety of music is assimilated and the child builds an individual internal listening and performance repertoire.

**Parent assistance with home study.**

Parent encouragement is important for a child's continued enjoyment and success with music.

Keep the piano time fun. Do not expect serious repetitive practicing or rigid practice schedules. Five to fifteen minutes at the keyboard is enough.

The following are ways parents can assist their children with music at home.

1. Locate the piano in a place that is easily accessible for the child.
2. Make a CD player available near the piano. Do not use headphones.
3. Listen with your child to CD tracks of pieces learned during class.
4. Listen to the songs, chants, and patterns on tracks at the end of the CD.
5. Suggest going to the piano several times during the day. Keep the tone pleasant and relaxed. Sit with the child often.
6. Find out how the teacher communicates assignments and go over the assignment with the child.
7. Be enthusiastic about the pieces the child is playing and ask to hear them.
8. Encourage improvisation. Children can create new music from rhythm patterns or rearrange a familiar piece.  
Suggest familiar ideas or thoughts to use for improvisation.
9. Help your child learn to play each piece accurately. However, if the child changes the piece, accept it and help the child recognize the difference between a learned piece and an improvised or changed piece.

**Set for success.** In these audiation-based lessons, the goals are for young children to:

- Chant rhythm chants in different meters,
- Sing songs in different tonalities,
- Move using flow and weight,
- Build a music vocabulary of tonal patterns and rhythm patterns,
- Become familiar with the piano keyboard and learn how to physically approach the keyboard,
- Think about the piano keys needed to play a piece and the fingers to use,
- Chant the rhythm, play the rhythm, and play with a steady beat,
- “Think” a piece in their heads,
- Experience differences in levels of tempo and dynamics, and
- Improvise with ease.

### Scheduling

**Scheduling.** Class schedules and groupings will vary because of individual teaching situations.

The following are some ideas for scheduling and grouping.

1. Small groups of two- to four-children can meet for 30 to 45 minutes a week. This is enough time for both keyboard activities and circle-game activities.
2. Some teachers prefer larger groups of children. These classes should be a little longer, approximately 50-60 minutes.
3. Another possibility is to schedule one or two young children with older students. Have lessons for the older students before or after the young children’s time. Engage all in group activities. Older children are both models and leaders and will continue to develop their audiation skills from this experience.
4. Heterogenous groupings with children of different ages and levels can work. Children learn from each other. The teacher should be sensitive to the individual aptitude of each child and match expectations.

5. Groups can meet in a small space where there are no physical distractions. Only one piano is necessary.

**Tips to keep in mind.** Keep the following tips in mind to effectively teach an audiation-based approach to piano.

1. Singing, chanting, and movement activities away from the keyboard form the curriculum for a large portion of the class time.
  - Singing develops tonal audiation.
  - Chanting develops a sense for musical form and phrasing.
  - Body movement is fundamental for rhythm development and cements learning.
  - Songs and chants without words let children focus on pitch and rhythm.
2. Include songs in a variety of tonalities, rhythm chants in a variety of meters, and tonal and rhythm patterns in every class.
3. Precede patterns with a song or chant in the tonality or meter of the patterns.
4. Provide resting tone activities.
5. Have children use rhythm patterns and make musical decisions for improvisations. Improvisation is a cornerstone for learning how to audiate.
6. Help children to use the imagination as they create or perform at the keyboard.
7. Help children to “think” music in their minds.
8. Use the song, chant, and performance repertoire on the CDs, the **Keyboard Games** book, and this **Teacher’s Manual** to provide a familiar core repertoire. A curriculum of songs and chants with suggested activities is printed in this book. Use additional materials as needed.
9. Encourage ensemble playing for both improvisations and keyboard pieces.
10. Repetition with variation solidifies learning.
11. Remember that silence is audiation space.

**Suggestions for teachers.**

1. Place songs, chants, and class outline on a large poster board or a cork board for quick reference.
2. Keep activities brief and change activities often. Children learn from a large variety of contrasting, short activities.
3. Have children draw pictures when one child is at the keyboard.

Give children some perimeters for their drawings. For example:

- Draw a picture that looks strong.
- Draw a picture of an idea in the mind.
- Think about the sound of a piece and draw a picture to illustrate it.

Use the drawings for discussion of flow and weight, “sound” ideas, and for keyboard improvisation ideas.

4. On days when children are extra-active, use a variety of calming activities.  
For example, have each child curl up into a ball, close eyes, and visualize a sailboat on a lake while the teacher sings.  
Or, have children form a circle and tiptoe slowly and softly around a child sitting in the center.
5. Communicate with parents via e-mail, with printed guidelines, and parent meetings.  
Schedule parent visiting days or visitation times during the last part of a class.

**Lesson Plans**

**Weekly lesson plans.** Weekly lesson plans organize class time, ensure that variety and repetition of activities is well sequenced and provide a record of what actually has been included in each class.

Planned activities should be followed; but a teacher may need to make changes because of the mood of the children. Keep a record of the activities actually used during the class.

**Organization of lesson plans.** Organize the weekly lesson plans by categories. Meter and tonality categories ensure the variety and contrast essential for learning how to audiate.

Include activities in duple, triple, and unusual meters and major, harmonic minor, and other tonalities in every class.

**Away from the keyboard activities.**

Begin the class with singing, chanting, and movement activities. After children are engaged in away from the keyboard activities they are physically and aurally prepared to participate in keyboard activities.

During this activity time, use a “whole-parts-whole” learning style. Audiation is fostered when children hear the whole song or piece, examine the parts, then hear the whole again.

**Repetition.** Repetition of songs, chants, patterns, and keyboard pieces helps children retain what they are learning.

For variety, use different activities for the same repertoire. Children will have different responses and begin to imitate what they hear.

**Songs, chants, and patterns.** The repertoire of songs, chants, and patterns in this book is from the **Music Moves for Piano** curriculum.

This familiar repertoire is used throughout the Music Moves studio for developing advanced improvisation, composition, and arranging skills.

Familiar repertoire makes a smooth progression from book to book in this piano series.

Activities for the songs are included in the “Activities for Songs” sections of this book.

**Keyboard pieces: Readiness and preparation.**

Provide readiness and technical preparation activities for each of the keyboard pieces. Suggestions are in the “Keyboard Pieces” sections of this book.

**Permission to copy.** The suggested lesson plan that follows may be copied or altered for personal use.

## Suggested Lesson Plan Outline

### Opening Activities (after “hello” song)

1. Sing a minor song (change every 5-6 weeks)
2. Movement activities with the song
3. Minor tonal pattern activities

### Minor Tonality

1. Name/meter of song \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### Triple Meter

1. Triple meter chant
2. Movement activities with the chant
3. Triple meter rhythm pattern activities

### Triple Meter

1. Name of chant \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### Dorian Tonality

1. Sing a Dorian song
2. Movement activities with the song

### Dorian Tonality

1. Name/meter of song \_\_\_\_\_
2. \_\_\_\_\_

### Mixolydian Tonality

1. Sing a Mixolydian song
2. Movement activities with the song

### Mixolydian Tonality

1. Name/meter of song \_\_\_\_\_
2. \_\_\_\_\_

### Keyboard Activities

1. Keyboard familiarity
2. Keyboard piece preparation
3. Keyboard piece review

### Keyboard Activities

1. \_\_\_\_\_
2. Name of piece \_\_\_\_\_
3. Name of piece(s) \_\_\_\_\_

### Duple Meter

1. Duple meter chant
2. Movement activities with the chant
3. Duple meter rhythm pattern activities

### Duple Meter

1. Name of chant \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**Major Tonality**

1. Sing a major song
2. Movement activities with the song
3. Major tonal patterns.

**Songs and Chants in Different Tonalties and Meters**

1. Sing or chant several short songs and chants from the curriculum to demonstrate contrast
2. Movement activities for each song or chant
3. Have children sing the resting tone
4. Have children sing the melodic cadence that defines a tonality
5. Have children echo a rhythm pattern from the song or chant using different inflections

**Keyboard Creativity/Improvisation**

1. Children create with a rhythm pattern
2. First, child plays RP on one piano key
3. Have children decide some of the following: register of the keyboard, tempo, meter, dynamics and articulation for improvisation

**Preparation for a New Keyboard Piece**

1. Form a “line-dance,” chant rhythm patterns, and use large arm movements to tap rhythm patterns in the air
2. Teacher performs the piece while children continue the movement in the air

**Major Tonality**

1. Name/meter of song
2. \_\_\_\_\_
3. \_\_\_\_\_

**Songs and Chants in Different Tonalties and Meters**

1. Name/tonality/meter \_\_\_\_\_  
Name/tonality/meter \_\_\_\_\_  
Name/tonality/meter \_\_\_\_\_  
Name/tonality/meter \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**Keyboard Creativity/Improvisation**

1. Meter \_\_\_\_\_
2. RP \_\_\_\_\_
3. \_\_\_\_\_

**Preparation for a New Keyboard Piece:  
Name of Piece \_\_\_\_\_**

1. \_\_\_\_\_
2. \_\_\_\_\_



- |  |          |
|--|----------|
| 3. Have children chant rhythm patterns while the teacher plays a piece                                   | 3. _____ |
| 4. Have children look at the rote notation away from the keyboard and talk about it                      | 4. _____ |
| 5. Take the music to the keyboard and have children find the playing location and the hands/fingers used | 5. _____ |
| 6. Creative activities that relate to the keyboard piece   | 6. _____ |

**First Performance of a New Piece**

**Name of Piece** \_\_\_\_\_

- |  |          |
|--|----------|
| 1. Chant a rhythm introduction before beginning to play                  | 1. _____ |
| 2. The teacher may perform all or part of the piece while children watch | 2. _____ |
| 3. Children learn the whole piece or part of it                          | 3. _____ |
| 4. Perform duet parts with those who can play in ensemble                | 4. _____ |

**Closing Activities: Wrap-Up Time**

**Closing Activities: Wrap Up Time**

- |  |                             |
|--|-----------------------------|
| 1. Have each child play a piece that s/he remembers                                | 1. _____                    |
| 2. Have each child create a new idea using a two- or four-macrobeat rhythm pattern | 2. _____                    |
| 3. Sing or chant a contrasting song or chant previously used in class              | 3. Name/tonality/meter_____ |
| 4. Engage children in a movement activity with the same song or chant              | 4. _____                    |
| 5. Sing or chant patterns in the same tonality or meter as the song or chant       | 5. _____                    |
| 6. Closing song or chant and a “good-bye” song                                     | 6. Name/tonality/meter_____ |

**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 with.
- 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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