

Keyboard Games

Teacher's Edition



Music Moves for Piano

Books A & 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 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 students, 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 students 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 students 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 students retain what they learn.
3. Physical coordination skills for playing the piano with ease are best achieved when the student 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. Students 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. **Students listen.** Have students listen to patterns for a few classes before asking them to echo patterns. Some students will imitate intuitively. If students distract others by singing or chanting while the teacher is performing, ask the students to move and listen quietly.
3. **Students move.** Have students engage in free-flowing movement while the teacher chants or sings. Give movement suggestions or have students model the teacher's body movements. Students learn from movement.
4. **Class echoes patterns.** After the students are familiar with some patterns, have them echo the patterns as a class.
5. **Student echoes with the teacher.** Next, have each student echo a pattern alone with the teacher.
6. **Student echoes alone.** When a student can echo a pattern accurately with the teacher, ask that student to echo the pattern alone. Do not ask students to echo individually who do not echo accurately with the teacher.
7. **Students improvise patterns.** Most students 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 Student

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

1. Know each student's age, month-by-month, and watch for individual differences among the students.
2. Many students in kindergarten are six-years old. Changes happen at unexpected times between the ages of four and six.
3. Four-year-old students often prefer to create their own pieces instead of learning pieces from the book. When they are ready, these students 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 students. Performance perfection is not a goal.

5. During the preschool age, students absorb the music that is in their environment.
6. Young students 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 Student

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

1. Parent education about audiation and how students learn to audiate should be ongoing.
2. Familiarize parents with the different sequential growth stages students pass through that relate to music learning.
3. Become acquainted with parents' interests, activities, and abilities.
4. Common views about how students learn music can provide conflicting opinions.
5. Be patient with parents. Share a student'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 students 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 students bridge early childhood music and formal piano instruction. Most students 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 1-4**.

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 students audiate musical meaning. Categories include: duple meter, triple meter, major tonality, minor tonality, and other tonalities or meters.
3. **Teach by modeling.** Students learn by absorption and from repetition. Repeat material using different activities. Do not “teach” specific songs, chants, or patterns. Students will imitate and remember.
4. **Rhythm aspects.** Students will learn how the four aspects of rhythm - flow, pulse, meter, and rhythm patterns - belong together. Students 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.** Students will begin to recognize different tonalities and tonal patterns. Students 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 students 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 students to use their imaginations to improvise and create new music. Internal learning takes place through music “play” or music “work.”
 - Always have students improvise using a rhythm pattern. Make decisions about tempo, dynamics, keyboard range, movement, and the meter of rhythm patterns. Students 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 students create stories and illustrate them with music and drawings.
 - Have students 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 students combine story telling with feelings, drawings, and music improvisation.

- Suggest to students, “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 students 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. Students 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.
- Students learn to play on both black and white piano keys.
 - Students learn to find piano keys from an 88 key picture. They learn to hear the sounds of different areas of the keyboard.
 - Students learn how to approach the keyboard. First, students 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.
 - Students may stand at the keyboard or walk as they move from one register to another. Pieces are short and students 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 student is asked to play a keyboard piece.
- First, have students listen and move while the teacher performs a piece.
 - Second, have students “play the piece in the air” using large hand-arm movements.
 - Third, have students play keyboard patterns or moves from a piece.
 - Fourth, have students 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 students in informal, structured music learning experiences.

Individualize Instruction

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

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

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. Students 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. Students 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 student is able to think abstractly, around age 11.
6. Students 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 student's musical growth. After age nine, a student'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 students 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 student internalizes is not always visible because of the nature of the learning process.

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

Acculturation and imitation. During class time, students will become familiar with a large variety of contrasting songs, chants, and patterns. They will recognize this class repertoire on the home study recordings 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 audio recordings.

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

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

Parent assistance with home study.

Parent encouragement is important for a student'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 student.
2. Make a audio player available near the piano. Do not use headphones.
3. Listen with your student to audio tracks of pieces learned during class.
4. Listen to the songs, chants, and patterns on the audio tracks.
5. Suggest going to the piano several times during the day. Keep the tone pleasant and relaxed. Sit with the student often.
6. Find out how the teacher communicates assignments and go over the assignment with the student.
7. Be enthusiastic about the pieces the student is playing and ask to hear them.
8. Encourage improvisation. Students can create new music from rhythm patterns or rearrange a familiar piece.
Suggest familiar ideas or thoughts to use for improvisation.
9. Help your student learn to play each piece accurately. However, if the student changes the piece, accept it and help the student 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 students 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-students 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 students. These classes should be a little longer, approximately 50-60 minutes.
3. Another possibility is to schedule one or two young students with older students. Have lessons for the older students before or after the young students’s time. Engage all in group activities. Older students are both models and leaders and will continue to develop their audiation skills from this experience.
4. Heterogenous groupings with students of different ages and levels can work. Students learn from each other. The teacher should be sensitive to the individual aptitude of each student 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 students 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 students use rhythm patterns and make musical decisions for improvisations. Improvisation is a cornerstone for learning how to audiate.
6. Help students to use the imagination as they create or perform at the keyboard.
7. Help students to “think” music in their minds.
8. Use the song, chant, and performance repertoire on the audio recordings, 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. Students learn from a large variety of contrasting, short activities.
3. Have students draw pictures when one student is at the keyboard.

Give students 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 students are extra-active, use a variety of calming activities.
For example, have each student curl up into a ball, close eyes, and visualize a sailboat on a lake while the teacher sings.
Or, have students form a circle and tiptoe slowly and softly around a student 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 students. 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 students 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 students hear the whole song or piece, examine the parts, then hear the whole again.

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

For variety, use different activities for the same repertoire. Students 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.

RHYTHM

Four Elements of Rhythm

Rhythm elements. The four essential elements of rhythm are: flow, pulse, meter, and rhythm pattern. Feel these four elements simultaneously to create a consistent and strong rhythmic feeling.

Each of these rhythm elements is one of four layers that are inseparable, interrelated, and superimposed on each other.

First element of rhythm: Flow

A flowing movement underlies a strong rhythmic sense. Have students move their bodies in smooth, rounded ways while singing and listening to music. The body will feel “flow.”

Second element of rhythm: Pulse

(Macrobeat). The pulse is the tempo beat that underlies music. The pulse, or tempo beat or “big beat,” is named the macrobeat.

1. The macrobeat in any meter is named “Du.” Chant the macrobeat while moving. First, use a neutral syllable “Bah” then use the macrobeat rhythm syllable name “Du.”
2. Students internalize a feeling for the pulse (tempo beat or macrobeat) by moving to the macrobeat in a variety of ways. See the ‘Watch Please’ game (p. 17) for macrobeat movement activities.
3. The tempo of the macrobeat is decided by the performer and the performer’s understanding of the performance piece.
4. Movement to the macrobeat should be fluid and flowing while maintaining a consistent tempo.

Third element of rhythm: Meter

(Microbeats). A feeling for pulse is essential in order to determine meter. Duple and triple meter microbeats are equal divisions of the macrobeat.

The macrobeat is divided into two equal parts for duple meter. The macrobeat is divided into three equal parts for triple meter. In meters of five and seven the macrobeat is divided differently.

1. Duple meter moves in two. Microbeats are named “Du-de” (pronounced “*doo day*”). Triple meter moves in three. Microbeats are named “Du-da-di” (pronounced “*doo dah dee*”).
2. Microbeat movement is accompanied with macrobeat movement. See the coordinated movement ‘Watch Please’ game (p. 17) for macrobeat and microbeat activities.
3. Preschool age students like to move to a faster tempo than macrobeat movement and may only feel the faster microbeats at first. Let them move to microbeats. Eventually, they will feel comfortable moving to slower moving macrobeats.

Combine pulse and meter: Macrobeats and microbeats. Slowly work toward having students combine macrobeat and microbeat movements.

Very young students may find it difficult to move to both at the same time, but five-year-old students should be successful with this kind of movement activity. Always keep the “flow.”

1. First, have students move to macrobeats. Then add microbeat movement.
2. Keep pulsating movements fluid and flowing. Phrasing is disrupted by regular metric accents or strong recurring accents. Eliminate metric accents. Accents and stresses should be determined by the musical nature of a piece.

An internal feeling for flow and for groupings of microbeats over macrobeats moves music in a musical way.

When the internal feeling for pulse and meter is strong, the weighted stress of macrobeats is not heard but will provide a solid rhythmic foundation for a musical performance.

3. Students should move to macrobeats and microbeats with songs and performance pieces. Continue to associate “Du-de” with duple meter moving-in-two and “Du-da-di” with triple meter moving-in-three.

Fourth element of rhythm: Rhythm patterns.

Rhythm patterns are without pitch and consist of two- or four-macrobeats in different meters.

Rhythm patterns printed in this unit are in two-macrobeat pattern categories. Syllables are written for the teacher but should not be written for students. The patterns are enrhythmic.

Longer patterns of four-macrobeats can be created by combining two-macrobeat patterns.

Preschool music classes bridge the informal guided learning-listening environment to the formal type of instruction of **Book 1**.

When students begin **Music Moves for Piano, Book 1**, they will have weekly pattern instruction in rhythm categories.

Some general ideas for rhythm pattern learning for students in “Keyboard Games” classes follow.

1. Help students to differentiate between duple meter (moving in two - “du-de”) and triple meter patterns (moving in three - “du-da-di”).
2. Guide students toward feeling rhythm patterns in phrases of two-macrobeats or four-macrobeats.
3. Expose students to a large variety of rhythm pattern categories for familiarity.
4. Nudge students to imitate patterns accurately but do not emphasize perfection.
5. Have students consciously perform the rhythm patterns of performance pieces.
6. Have students chant their own rhythm patterns. Do not always correct patterns.
7. Expect students to remember a rhythm pattern when they use it for improvisation.
8. Have patience while students gain competency coordinating feet and hands to macrobeats and microbeats while chanting rhythm patterns. It is difficult but possible.
9. Do not try to teach young students specific patterns during the preschool music class. Most students will imitate and naturally remember patterns on their own.

Rhythm Pattern Acculturation

The voice and presentation. Use the voice in a musical way to chant rhythm patterns. Cue students to repeat each pattern immediately following the teacher’s pattern. Sitting or standing in a circle encourages participation.

Movement and props. Students can engage in either continuous fluid movement or pulsating movement while rhythm patterns are presented.

Students also can wave scarves, roll balls, or pass bean bags during the chanting of rhythm patterns.

Rhythm labels or names. The rhythm syllable system used to foster audiation is based on function. Function means that there are syllable names for the pulse (macrobeat is “Du”) and for meter (microbeats are “Du-de” and “Du-da-di”).

These syllable names are not tied to note names or metric accents like other rhythm or counting systems.

Use names, or labels, such as duple meter, triple meter, macrobeat, microbeat, and divisions. Have students repeat the proper names.

1. Use words for directions to develop familiarity. Say, “move to macrobeats” or “chant triple meter rhythm patterns.” Young students may not always remember the names or associations for a few years. Patience here.
2. Ask students to repeat the words after you. For example, “When I say, ‘Ready - set - go,’ I want everyone to say ‘macrobeat’ together.” Tell them that these words are difficult to say and remember. Usually, students want to prove that they can say and use the words.
3. Remind students about the meter of their songs and performance pieces. Tell them, for example, that “Woodpecker” moves in two because we chant “Du-de Du-de.” Have students move to macrobeats and microbeats to feel the pulse and meter.
4. Continue to associate “Du-de” with “duple meter moves-in-two” and “Du-da-di” with “triple meter moves-in-three.”
5. Young students like to chant division patterns that use the syllable “ta” (pronounced *tub*).

Presenting rhythm patterns. In early childhood music there are two ways to present patterns.

The first way is informal. Simply chant patterns at random during the class time. Students may or may not echo.

The second way is more formal. Patterns may be two-macrobeats or four-macrobeats. In general, stay within a category, such as macrobeat-microbeat or division. However, for variety, categories may be mixed for the preschool age student.

Encourage moving to macrobeats and microbeats while chanting rhythm patterns. All students will not be able to do this, but some can and the rest will gain experience and move when ready.

Here are the steps for presenting rhythm patterns.

1. **Establish a meter context.** Sing a song or chant a rhythm chant in the meter of the patterns before chanting rhythm patterns.

Then, before chanting rhythm patterns, further establish context by chanting “Du-de Du Lis-ten and Ech-o” in the duple meter tempo of the patterns or “Du-da-di Du List-en and Ech-o” in the triple meter tempo of the patterns.

2. **Signal.** Signal students with a hand movement to breathe and echo the rhythm pattern immediately on the next macrobeat. This signal is on the fourth macrobeat.

3. **Individual chanting of patterns.**

First, have each student chant a pattern individually with the teacher. When a student is able to chant a pattern accurately, ask the student to chant that same pattern alone.

Tell the students that you are going to cue one student to chant a pattern.

Make it difficult for the students to know who will be chosen by not looking at the chosen student while chanting or before cueing the individual student to chant.

Surprise the chosen student.

Neutral syllables and rhythm syllables.

Chant patterns using both neutral syllables, such as “bah,” and rhythm syllables.

Rhythm Activities

Macrobeat activities.

1. Have students “drive the train” by moving to macrobeats while listening to a performance of a song, chant, or keyboard piece.
 - Have some students “pull” the whistle while softly chanting “toot, toot.”
 - Have other students make forward rolling movements with both arms while softly chanting “chug-a-chug-a.”
2. Play a simple folk song and have students find the macrobeats with their heels, arm-hand touches, or by patting hands in the air.
3. Pretend to go to the zoo. Decide the speed of macrobeat movement for different animals. The teacher can improvise using the voice or piano while students move to macrobeats.

Microbeat activities.

1. The teacher or a student decides the macrobeat tempo and chants for duple meter, “Bah-bah Bah-bah Rea-dy Pat-now.” While some students move to macrobeats, other students pat microbeats in the air, pretending to swat flies, paint, or hand-dance.
2. Have students chant “Du” and pat microbeats.
3. Have one student perform microbeats at the keyboard while the group chants “Du.”
4. Show students how to feel the difference between duple meter and triple meter.

Have students find the macrobeat in their heels, then tap hands and full-arms to body sides to find the microbeats.

There should be two taps for duple meter (say “Du-de”) and three taps for triple meter (say “Du-da-di”).

Many five-year-old students are successful with this activity.
5. Chant a rhythm pattern using a neutral syllable. Ask if the students hear duple meter moving-in-two (Du-de) or triple meter moving-in-three (Du-da-di).

6. Play any performance piece. Ask if the students hear duple meter moving-in-two (Du-de) or triple meter moving-in-three (Du-da-di).

Rhythm pattern activities.

1. Have students move their hands like the keyboard movement of a piece while chanting the rhythm patterns from the piece. Play the piece, or another piece, and ask if the hand movements match the piece.
2. Ask each student to echo any duple meter rhythm pattern individually after the group has echoed the teacher's pattern.
3. Have students chant any duple or triple meter rhythm pattern to use for keyboard improvisation.

Same and different activities.

Show students how to indicate same and different using their fists: two closed fists mean the same and one closed fist and one open fist means different.

1. Chant or play two rhythm patterns in the same meter. Ask if the two patterns are the same or different.
2. Chant or play two rhythm patterns in the same meter or in different meters. Ask if the two patterns move the same, in two or in three, or does one pattern move in two and the other pattern move in three.
3. Play part of two pieces. Ask if they move the same or different. Ask the students if they hear "Du-de" or "Du-da-di."

What Are Rhythm Chants?

A rhythm chant is like a story told in rhythm. The voice can be quite expressive. Students have a natural interest in rhythmic expression and find it fun to use the voice expressively.

1. Rhythm chants provide a way to internalize rhythm. Feeling rhythm internally helps to develop the motor skills that are important for a rhythmic performance.

2. The rhythm chant may be eight-macrobeats or sixteen-macrobeats. Any combination of rhythm patterns can be used. However, the rhythm chant should make musical sense.
3. Always use neutral syllables for rhythm chants. Only rhythm *patterns* of two- or four-macrobeats are chanted with both neutral syllables and rhythm syllables.
4. Choose two or three chants to use regularly during each class. Students will recognize the chants and begin to perform them.
5. The teacher should improvise chants and ask students to improvise chants. Encourage students to group patterns for their chants, but do not correct if their phrases are irregular. Students will gradually begin to sense phrase structure.

Chant sources. In addition to the chants printed in this book, use chants from Edwin E. Gordon's "Songs and Chants" book published by GIA Music Publications, Inc..

Triple Meter Division Patterns

①  Du Ta Da Ta Di Ta Du

①  Du Ta Da Ta Di Ta Du

②  Du Ta Da Di Du

②  Du Ta Da Di Du

③  Du Da Ta Di Du

③  Du Da Ta Di Du

④  Du Da Di Ta Du

④  Du Da Di Ta Du

⑤  Du Ta Da Ta Di Du

⑤  Du Ta Da Ta Di Du

⑥  Du Da Ta Di Ta Du

⑥  Du Da Ta Di Ta Du

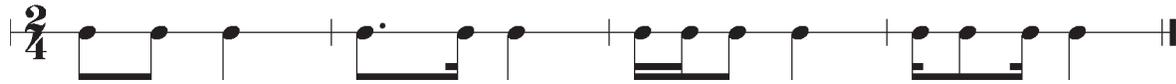
⑦  Du Ta Da Di Ta Du

⑦  Du Ta Da Di Ta Du

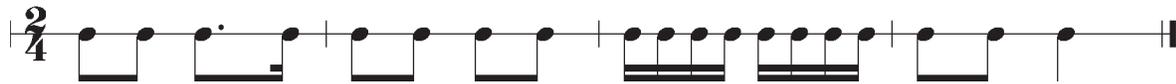
Rhythm Chants

Rhythm Chants: Book A Audio - Track 32

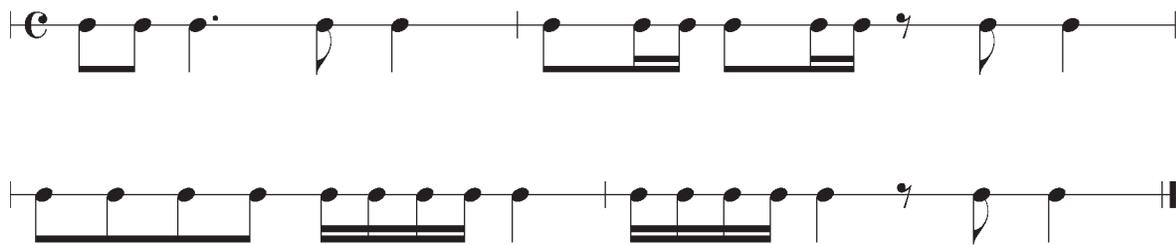
A CD Track 32 - N 1 The Green Meadow



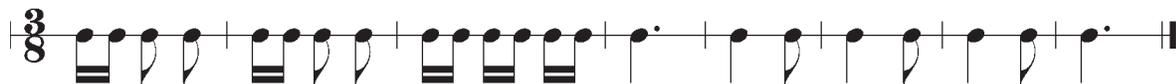
A CD Track 32 - N 2 Happy Hippos



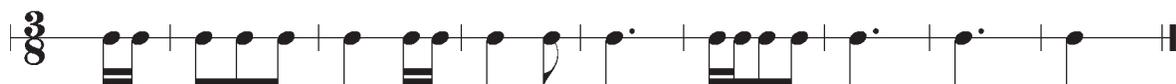
A CD Track 32 - N 3 Grasshoppers



A CD Track 32 - N 4 Gone Fishing



A CD Track 32 - N 5 The Carnival



PITCH

Singing Songs

Singing songs develops tonal audiation.

Students learn to audiate when they listen to and sing short songs without words in contrasting tonalities and meters. Singing develops pitch awareness and tonal accuracy.

1. Students respond positively to the human voice.
2. The teacher should sing a variety of short songs in different tonalities and meters during every class.
3. Songs from the **Music Moves for Piano** song repertoire are recorded on the **Keyboard Games** Audio Tracks and are printed in this section.

Songs without words. Sing the songs using a neutral syllable, such as “Bum.”

1. Songs without words help students to focus on the rhythm and pitch aspects of the melody.
2. Words can distract students from singing accurately in tune.

Vocal confidence. When students hear the teacher sing songs, they develop confidence for using their own voices to sing.

1. Encourage singing without expecting it.
2. Do not “teach” songs. The songs are short and, with repetition in class, students will begin to sing them on their own.
3. Have students sing individually as well as with the class.
Students can improvise part of a melody, sing tonal patterns, or sing a song.

Songs and body movement.

1. Students should move while listening to the teacher sing songs.
2. Body movement using flow, weight, space, and time is fundamental for rhythm development.

3. A song may be repeated several times during a class session.

Repetition of contrasting songs provides familiarity with different tonalities.

Use a variety of movement activities for the same song.

4. Repeat songs during other class sessions using the same or different activities.

Tonal Patterns

Singing tonal patterns develops tonal audiation.

1. Tonal patterns are without rhythm.
2. Tonal patterns are pitches of two, three or four tones.

Diatonic tonal patterns of three pitches may be used first for young students. Diatonic patterns use pitches next to each other such as upper neighbors, lower neighbors, and passing tones.

Use harmonic tonal patterns: tonic, dominant, and so forth, most of the time.

3. The lowest pitch for a tonal pattern should be in a student’s singing range of D above Middle C.

Many students learn how to use the singing voice by echoing tonal patterns.

4. Encourage the singing of tonal patterns with the group and alone with the teacher. Also, encourage students to sing by themselves.
5. If a student has difficulty singing in tune, sing with the student and match the student’s pattern response.

Remind students to listen carefully and to “think” the sound in their heads as they breathe to prepare for singing.

6. Remember that the **Keyboard Games** classes are a time to become familiar with differences in tonalities and tonal patterns. Patterns may be sung using both neutral and tonal syllables, but do not teach patterns.

Tonal pattern goals. Tonal pattern goals for students in preschool music classes are to:

1. Learn to hear the difference between major and harmonic minor tonalities.
2. Listen to precise, in-tune singing of short tonal patterns.
3. Eventually be able to sing tonal patterns accurately in tune.

Tonal Solfege

Solfege system. The movable-Do- with a La-based minor solfege system is the only tonal syllable system that fosters audiation.

1. Tonal syllables give meaning to letter names and to harmonic functions. For example, when D is “Do” A is “So.” When A is “Do” D is “Fa.”
2. Tonality means loyalty to a resting tone. Resting tones are: “Do” for Major tonality, “La” for Aeolian or Harmonic Minor tonality, “Re” for Dorian tonality, “So” for Mixolydian tonality, “Mi” for Phrygian tonality, “Fa” for Lydian tonality, and “Ti” for Locrian tonality.

Tonal Pattern Presentation

Teacher’s singing voice. The teacher should use a light, clear voice without vibrato to sing tonal patterns. Each tone should be slightly separated, but keep it musical in sound.

Establish a tonal context. Establish context by singing a song or cadence in the tonality of the tonal patterns.

Audiation breath: pause and breathe. Always observe a short amount of silence between the teacher’s pattern and the student’s echo of the tonal pattern. The space is just enough time to pause and breathe before echoing the pattern.

If the tonal response is immediate, students imitate the pattern. If the response is late, students remember the pattern.

In neither case do they audiate.

Practice this audiation “pause-breath” timing with the students. Tell them that, as they breathe, they should hear the pattern in their minds. This “audiation breath” helps to sing in tune.

Neutral syllables and tonal syllables.

1. First, sing tonal patterns using a neutral syllable “Bum.”
2. After students are familiar with 8 to 10 patterns, add tonal syllables but continue to sing patterns with a neutral syllable..
3. Most young students enjoy echoing patterns with “Bum” and with tonal syllables.
4. Introduce new patterns at any time for preschoolers. Repeat familiar patterns.

Tonal labels or names. Use labels, or names, such as major tonality, minor tonality, tonic, and dominant with songs and pieces. These names provide an aural classification system.

1. Say the labels and have the students repeat them. Make a game out of this. Ask, “How fast can you repeat this name.” Or say, “I can say it faster than you can.” However, do not expect young students to always remember the labels and their associations. Help them with the answers.
2. Connect labels with music. Use labels for directions. Tell students that we will “sing major tonal patterns” or “sing a minor song.”
3. Use syllables. For example, have students sing the resting tone “La” or “Do” before singing a song and tell the students to hold the resting tone in their minds.



Audio Track 31 Song 3 – Mixolydian Tonality: D is SO Start on SO Unusual Meter

- Flow Activity** S move the body as if it is stuck in the mud.
- Weight Activity** S do a light, crooked dance using arms and gentle body movement.
- Space Activity** S sit and move the upper body in all the space possible.
- Time Activity** S pat the air to the crooked macrobeats.
- Tonal Activity** T sings the first tonal pattern “So-Re” using BUM. Sing the song and ask S to bend at the waist when they hear the special sound “So-Re” in the song.
- Rhythm Activity** S move while T chants the macrobeats of the song. S move while T chants the microbeats of the song. Use BAH.
- Other Activity** S move the upper body for the first half of the song and the lower body for the second half of the song. At the end, pause, then T repeats the song ending several times.



Audio Track 31 Song 4 – Aeolian Tonality: F is LA Start on LA Duple Meter

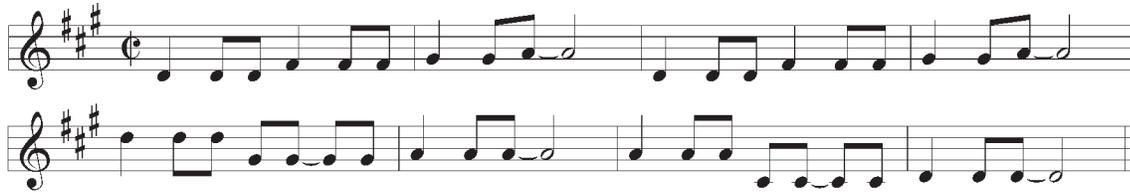
- Flow Activity** S move as if floating in space.
- Weight Activity** S move as if jumping on a trampoline with the feet “glued.”
- Space Activity** S do a hand-dance in front of the chest.
- Time Activity** S move alternating heels to the microbeats.
- Tonal Activity** T repeats and holds the last pitch of each phrase during the singing of the song.
- Rhythm Activity** T chants the rhythm pattern of the song, then improvises a new rhythm pattern with a distinct voice change during the long space (the half-note duration).
- Other Activity** S stomp a foot at the beginning of each phrase. Keep moving in a continuous fluid way.

Songs: Book A Audio - Track 31

A-Audio Track 31 - N 1 – Lydian Tonality: D is FA Start on FA **Duple Meter**

Astro

Michael Brill



A-Audio Track 31 - N 2 – Har Minor Tonality: E is LA Start on LA **Triple Meter**

Leaves Are Falling



A-Audio Track 31 N 3 – Mixolydian Tonality: D is SO Start on SO **Unusual Meter**

Scottie

Michael Brill

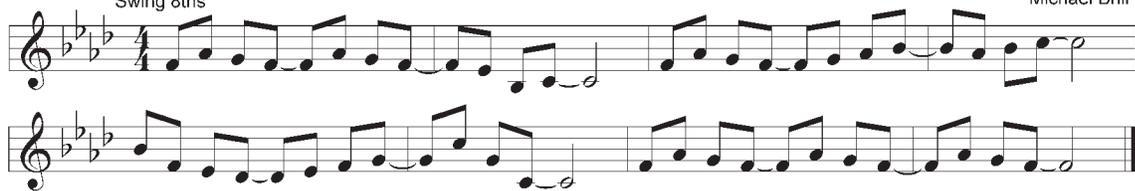


A-Audio Track 31 N 4 – Aeolian Tonality: F is LA Start on LA **Duple Meter**

Dalmation Dance

Swing 8ths

Michael Brill



A-Audio Track 31 N 5 – Major Tonality: F is DO Start on DO **Duple Meter**

Down Came a Lady



BODY MOVEMENT

Why Body Movement Is Important for Keyboard Classes

Body movement is fundamental for understanding rhythm and musical style. Good rhythm requires body coordination, freedom, flow, weight, relaxation, and balance. Musical style is understood through flow, weight, time, and space movement activities.

In addition to developing a sense for musical expression, physical movement activities release body tension and prepare students to play the piano comfortably.

Students like to move, and they learn through body movement. Movement cements learning.

Have students move both without sound and when listening to a song or rhythm chant.

Flow, Weight, Space, and Time

Rudolf Laban, the famous dance educator used four words to describe movement: flow, weight, space, and time. These four effort movements are the basis for different body movement activities for students in audition-based classes.

Eventually, music students must learn to audiate flow, weight, space, and time, because these elements interact with each other to create rhythm and musical artistry.

Following are the extremes of each effort movement. Help students to learn to move from one extreme to the other.

1. Flow can be defined as bound to free.
2. Weight can be defined as strong to light.
3. Space is referred to as direct or indirect (traditionally called 'duration').
4. Time is referred to as sustained or quick (traditionally called 'tempo').

General Movement Guidelines

1. Give general instructions, such as, "move like..." "move as if you are..." "pretend you are..." or "move your (name a body part)." Students will model the teacher or other students.

2. Ask students to move different body parts, such as, shoulders, elbows, arms, hands, hips, or knees.

This body part awareness transfers to understanding the body mechanism and how different body parts function when playing the piano.

3. Find ways to help students experience both the extremes and varying degrees of flow and weight. Flow and weight are important in developing musicianship.

To experience flow extremes, have the students feel stuck (bound) in concrete and gradually wiggle out until they are floating in space (free).

To experience weight extremes, have students dance while pretending to carry a huge suitcase of rocks (strong). Then have students dance while pretending to carry a bag full of feathers (light).

When moving, have students feel smooth rounded movements that are continuous and fluid.

4. Explore space with both stationary and locomotor movement activities. Space is important for understanding time. Help students find all the space around them with their arms. Have them move in space using large or small movements.
5. Engage students in both pulsating and continuous fluid movement activities. For example, have students pat the air. Then, for contrast, have them make rolling movements with the arms.
6. Use contrasting movement activities when the same song or chant is repeated during a class or during weekly classes.

Body Movement and the Four- to Six-Year-Old Student

Preschool age students are more comfortable with locomotor activities than with stationary movement activities. They run, skip, and hop. Establish movement guidelines to maintain order in the class.

Class movement guidelines. Students can be asked to:

- not touch anybody or anything,
- remain in a personal space,
- keep feet “glued” to the floor when the teacher asks them to, and
- stay within the teacher-designated area.

Arrangements for movement activities.

Different group arrangements may be used for locomotor and stationary activities. Students may stand or sit.

1. **Circle.** Sing and chant patterns. Move to songs. Use any locomotor or stationary movement activity. For variation, have students move to the center and back again.
2. **Forward facing line.** Have the students face forward in a line. They can imitate the teacher’s movements all together and tap the pieces in the air.
3. **Line-up.** Students are lined up behind each other. Form a train with the teacher or older student as the engine.

Activities can include moving at different speeds. For example, move very slowly, move a little fast, move very quickly, move on tiptoe.

Move in different styles. For example: waddle like a duck; take slow large steps like an elephant; or, take little slow steps like a turtle.

Locomotor movement.

1. **Movement in class area - “Hey, hey, look at me.”** The teacher chants or sings on “So-mi,”
“Hey, hey, look at me,
Can you move just like me?”
The students should imitate the teacher’s movement.

Variation: Instead of chanting “me,” chant a student’s name to create new movement.

2. **Movement in class area - “Go-go-go.”**
Have students move like the teacher moves. The teacher chants,
“I’m going to go-go-go,
I’m going to go-go-go,
I’m going to go-go-go and stop.”
Change the words “go-go-go” to different movements, such as: “move real slow”; “move real fast”; “jump-jump-jump”; “creep like a cat”; “move real big”; “tip-tip-toe,” and so forth.

Stationary movement activities. Following are some stationary movement activities without sound that help the preschool age student to become aware of different body parts. Have students yawn and breathe. These movements are also relaxing. Students may form a circle.

Above-the-waist body part movement activities.

1. Move the head in circles. Change direction of movement. Move the head to each side.
2. Put one arm in the air above the head and make large circles. Use full arm movement. Find other ways and places in space to move the full arm(s). Use each arm alone.
3. Move the arms from the elbows in many different ways.
4. Bring the shoulders up to the ears. Hold, then drop them to a normal, relaxed position.
5. Move one shoulder in circles. Change directions. Move the other shoulder. Move both shoulders.
6. Wiggle the fingers.

Below-the-waist body part movement activities.

1. Bend the knees.
2. Move the heels together and alternating.
3. Move the hips.

CREATIVE ACTIVITIES

Creative Activities and Keyboard Games Classes

During the creative process, students apply what they have learned about music.

Their acquired music knowledge, or information, is used to create something new. This process makes creative activities basic for learning how to audiate.

Creative activities include exploration, guided creativity, improvisation, making arrangements, playing by ear, and composition.

Short creative activities have no sense of “right or wrong.” The act of creating ensures learning along with a feeling of success.

There is fulfillment in the creative process used for these “throw-away” activities.

General thoughts about creative activities.

1. When students explore, create, and improvise they:
 - reach within themselves to make decisions,
 - think about music and use their imaginations,
 - learn to be flexible and explore different options, and
 - gain experience in problem solving because they must make appropriate choices from a variety of music elements.
2. Teachers and parents should encourage students to engage in the process of creating and praise their creative efforts.
3. Gently guide students toward following some directions. Creative projects are effective learning tools when there is positive reinforcement and teacher guidance.
4. The process of improvising is important for long-term learning and retention of musical concepts.
Students learn to “think” music because improvisation has guidelines.
Students must make decisions or follow someone else’s instructions.

Exploration

Students are curious about sounds and how they are made. Encourage this curiosity by having students explore contrasting music sounds with both the voice and the keyboard.

During exploration time, give short, definite instructions. The following are some guided exploration activities with some structure.

1. Have four students stand in front of the keyboard. Ask them to each find one set of three black piano keys with their eyes. Next, have the students take turns playing each key of the three black piano key group, one at a time.
Accept each student’s personal answer to the following questions:
 - Do the individual piano keys sound the same or different?
 - Do the sets of piano keys, played by other students, sound the same or different?
 - What set would sound most like a bird?
 - What set would sound most like a bear?
 - What set would sound most like clouds?
 - What set would sound most like rain?
2. Repeat the above activity using sets of two black piano keys.
3. Show students how the hammers look when they strike the strings to produce the sound.
4. Show students the piano strings and talk about the difference in thickness, length and how the sound of each string is different.
5. Have students explore different sounds they can make with their voices. Have them cluck, say “choo,” make siren sounds, make fog horn sounds, make soft sounds, make loud sounds, and sing two separate tones.

Guided Creativity

The imagination sparks ideas that need some decision-making to fulfill. Think of these decision-making events as belonging in a “sand box” filled with many “music play” toys, such as rhythm, pitch, dynamics, articulation, piano keys, and so forth.

How to encourage creativity. The following are ways to encourage students to be imaginative and creative.

1. Think about animals, scenery, sport activities, personal experiences, or feelings.
2. Look at pictures or drawings and ask students to think about how they might interpret the picture with music.
3. Same and different activities foster creativity. Through these kind of activities students will learn what to listen for and how to make logical choices.

Guided creative activities.

1. Have students choose from different elements of music when creating, such as rhythm patterns in duple meter or triple meter, tempo (fast, moderate, slow), and dynamics (loud, medium, soft).
2. Chant a rhythm pattern using two- or four- macrobeats (DUs). Ask the students to chant a different rhythm pattern using the same number of macrobeats (DUs).
3. Play a rhythm pattern using two- or four- macrobeats (DUs) on one piano key. Ask the students to play any rhythm pattern of their choice using the same number of macrobeats (DUs).
4. Play a rhythm pattern using two- or four- macrobeats (DUs) on one piano key at a fast tempo. Ask students to play any rhythm pattern using the same number of macrobeats (DUs) in the same meter at a slow tempo.
5. Play three black keys softly and ask students to play them differently. Use a soft fist.
6. Have students play in a chosen area of the keyboard and talk about the sound.

7. Select different combinations of piano keys to use, such as black keys, white keys, or a combination of black and white keys. Talk about ways to make different sounds.

For example, piano keys may be used to: play together at the same time; alternate playing separately; imitate a rhythm pattern like an echo; or, contrast a “crunch” sound with the sound of one piano key.

Improvisation

Improvisation is a structured creative activity. Students need to follow guidelines given to them or guidelines which they make by themselves. Decisions need to be made about tempo, meter, rhythm pattern, sounds to use, piano keys to use, keyboard register, dynamics, articulation, and form.

Exploration and creative activities establish a framework for improvisation.

Students may use the keyboard, the voice, or body movement for improvisation activities.

Improvisation in class and at home.

1. Improvisation activities can be used frequently and spontaneously during class.
2. The teacher should give careful guidance and direction to help students make individual decisions about an improvisation.
3. Consider individual differences when choosing how many decisions a student can remember for an improvisation activity.
 - The teacher may make choices or write down the student's choices.
 - The class can make choices for a student to use for an improvisation.
 - Some students may only be able to remember a few choices, but always have students improvise using a rhythm pattern.
4. Students should be encouraged to improvise at home. Praise improvisation.

KEYBOARD PIECES

Keyboard Transition Time for Four- and Five-Year-Old Students

Young students are naturally interested in playing the piano. Encourage their enthusiasm and help them to feel successful at this young age.

Because this is an audiation-based approach to music learning, keyboard activities are always accompanied by other class activities.

Singing, chanting, and movement activities away from the keyboard are necessary for students to learn and apply audiation skills. Music making is with the voice as well as at the keyboard.

It is also important to help students develop a healthy approach to the keyboard and think about how they use their arms, hands, and fingers.

Keyboard activities and a sensitivity to students's special interests make this keyboard transition time a smooth pathway to structured lessons. The following are some general guidelines for keyboard activities and performance.

1. Have students explore the full range of the keyboard with teacher guidance and game-like activities.
Pay attention to finger-hand movements.
2. Show students how to create or improvise their own pieces. Play rhythm pattern games.
3. Have students create a musical description of a picture or idea using a rhythm pattern.
4. Encourage improvisation with guidelines. Some students prefer to improvise.
Students's interest in learning "prepared" pieces varies due to age and maturation. In time, playing these "prepared" pieces will be important for them.
5. Expect individual differences. Students in a class do not need to learn the keyboard pieces at the same pace.
6. "Perfect performance" is a long-term goal.

For general reference, read the "Time to Begin" introduction on the front cover of this manual and the **Keyboard Games** books.

Performance Pieces

Many short pieces keep students's interest and are easy to remember or "relearn."

The short "game-like" piano pieces in the **Keyboard Games** books encourage students to be imaginative and help them to explore the keyboard in a meaningful and fun-filled way.

The contrast and variety of pieces help students develop a kinesthetic, aural, and visual familiarity with the keyboard geography. Students use:

- the whole range of the keyboard,
- both black and white keys,
- one hand alone,
- alternating hands,
- hands playing together,
- movement in different directions,
- ensemble playing,
- contrast in sound,
- differences in phrase endings,
- variety in tempo and dynamics, and
- duple and triple meters.

Rote Notation. The rote notation template for keyboard pieces was created by young students. They understand the meaning of the pictures.

The page design for **Keyboard Games** pieces gives students the following information about each piece. Have students use this outline at home when they play a keyboard piece.

- name of the piece,
- rhythm patterns,
- dynamics,
- tempo,
- keyboard register,
- fingers-hands,
- piano keys to use, and
- where to begin.

Away from the Keyboard Preparation for Learning a Keyboard Piece

1. Tell the students the name of the piece, then perform it while the students listen.
2. Chant the tempo-meter introduction. Play the piece again while the students move to macrobeats and microbeats.
3. Form a line-dance and have the students “play” the piece or parts of the piece in the air. Keep the arm movement gentle, loose, and light.

This activity reinforces hand movement coordination.

4. Separate the phrases of the piece during the learning process.

Point out the sameness or difference between two phrase endings.

Divide the students into two groups and have each group chant different rhythm patterns for the piece. If the phrases end differently, switch parts.

Preparation activities for each piece are included in the “Activities for Keyboard Pieces” section that follows.

Students Look at Rote Notation. After students participate in singing, chanting, and movement preparation for learning a new keyboard piece, have them look at the rote notation information in the **Keyboard Games** book.

1. **Read out loud.** Help the students to read the following information on each page, then talk about the piece.
 - read the title,
 - chant the rhythm pattern(s),
 - read the dynamics suggestion, and
 - read the tempo suggestion.
2. **Hands and fingers.** The “hand picture” shows the hand(s) and fingers to use.
3. **Keyboard register.** The “keyboard picture” shows where to play each piece. Students learn to count the sets of black piano keys to find the playing location.

4. **Piano keys to use.** The “keyboard picture” shows the piano keys to use for each piece. Dots are on the white piano keys and dots are above the black piano keys.
5. **Where to begin.** The symbol S¹ shows the starting hand/finger and the starting piano key. The symbol S² shows the hand/finger and piano key that is used second.
6. **Establish meter and tempo.** Have students chant “Du-de Du read-y play/chant (now)” or “Du-da-di Du read-y play/chant (now)” in preparation for another performance of the piece by the teacher.

Have students move to macrobeats and microbeats while chanting the introduction and listening to the piece.

At the Keyboard Preparation for Learning a Keyboard Piece

1. Have a student locate the piano keys for the piece then check the hands and arms to see if they are loose, not rigid on the keys.

The teacher should demonstrate how to play the piece with “loose and gentle” hands and fingers.
2. Show students keyboard patterns or “moves” from a piece. Have them practice the moves.
3. When learning a new piece, students may use words like “jump over,” “land here,” “go this way,” “go that way,” “start here,” “stop here,” or “let go of the sound.” Use their word choices and have fun with their insights.
4. Teach students how to establish tempo and meter before beginning to play.

After Learning a Keyboard Piece

1. Accompany with the duet part as soon as a student plays the piece well and is able to concentrate when something else is going on.
2. Have two students play together, if they can.
3. Have the students close their eyes and audiate or “think” about the piece in their heads. Can they hear it?

Activities for Keyboard Pieces

Preparation and Readiness Activities

Activities that develop audiation skills also help students to learn and remember keyboard pieces. Class-time preparation and readiness activities set the stage for confident and accurate playing.

This unit provides suggestions for a variety of activities for each piece in the **Keyboard Games** books. Use what is appropriate for the class, individual student, and personal teaching style.

Movement Activities. Students learn through body movement.

1. Use the effort body movements: flow, weight, space, and time to create a variety of movement activities. The teacher should model and describe the movement activity.

Have students move while listening to the teacher, or other student, play a keyboard piece. Tell the students, for example, to “Move like feathers while I play the piece that moves in two.”

2. Songs and rhythm chants in the meter of a piece prepare for performance. Ask the students if we are moving in two or three, then give them the answer.

Away from the Keyboard Activities.

These activities relate directly to each piece.

1. Ask students to chant rhythm patterns from a piece while moving.
2. Have students move their hands in the air, using the hand movements of a piece.

Creative Play Activities. Pictures, craft work, and discussions about a piece help students to connect with the music.

1. For example, show students a picture of a woodpecker, a shark, or bridges.
2. Students like to draw. Drawing helps students think expressively about a keyboard piece. Use effort movements. For example, have students draw a light or a strong picture of a bike ride. Improvise music to the pictures.

3. Some teachers have longer classes that include craft work stations.
 - Have students create a bookmark from a drawing that relates to a keyboard piece.
 - Have students cut out a picture of an apple and make a worm out of pipe cleaner for “The Apple and the Worm.”
 - Have students incorporate the four effort movements in their drawings (see page 39).

Keyboard Preparation. Prepare before playing.

1. **Keyboard-hand moves.** Have students:
 - Alternate hands.
 - Play with each hand alone.
 - Play with two hands at the same time.
 - Learn how to move in and out from a white piano key to the very next black piano key.
2. **Visualize the keyboard.** Have students:
 - Play sets of two black piano keys.
 - Play sets of three black piano keys.
 - Locate individual piano keys on the keyboard from a paper picture.
 - Think about the sound of a piece while looking at the keyboard and hands pictures.
3. **Experiment with sound.** Have students:
 - Become familiar with the sounds of different keyboard registers, or areas.
 - Use *different areas* of the keyboard to perform keyboard moves and improvise with rhythm patterns. Talk about the keyboard sound qualities.
 - Use different dynamic levels and articulations.

Teaching Tips. Special suggestions for teaching individual pieces are included in the “teaching tips” category.

Any activity suggested in this unit can be used during a keyboard “work station time” as well as with other pieces.

The Woodpecker

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

Student

Duet

MUSIC INFORMATION

Duple Meter

Rhythm Pattern(s):

Du-de Du-de

Dynamics/tempo:

A little soft A little fast

MOVEMENT ACTIVITIES

1. T sings a Duple meter song and asks S to fly like a bird. Keep feet glued and only use arms.
2. T establishes tonality and sings the resting tone of a duple meter song on BUM. Tell S that when T stops singing they should freeze and sing the same resting tone on BUM.
3. T plays "The Woodpecker" and S fly their imaginary woodpecker with one arm and land on the other arm.
4. Ask S to "fly" while chanting "Du-de Du-de." See if they can move and chant at the same time. For some S this may not be possible.

AWAY FROM THE KEYBOARD

1. T chants the rhythm pattern "Du-de Du-de" and asks S echo it. Have each S chant the rhythm pattern alone, one after the other.
2. Have two S echo the rhythm pattern. Let one S be a baby woodpecker and the other its mother.
3. Do a line dance. T chants "Du-de Du-- Chant with me" to establish tempo. All pat the piece in the air. Change hands at the right time. Use a forearm movement.
4. Have S tap "Du-de Du-de" in the air then tap "Du-de Du-de somewhere else, such as the stomach, arm, or floor.

CREATIVE PLAY ACTIVITIES

1. Show students a picture of a woodpecker.
2. Listen to the sound of a woodpecker from a recording of bird calls.
3. Draw or color pictures of a woodpecker. Have students use space when drawing their pictures.

KEYBOARD PREPARATION

1. Have S play different sets of three black keys.
2. Have S make a soft fist and pretend it is a little bird with an egg inside it. Play different sets of three black keys one or two times only. Use each hand alone.
3. Help the bird do a little bird dance on the three black key sets. Careful, do not crack the egg.
4. Have S play two sets of three black keys with alternating hands. Use a soft fist.

TEACHING TIPS

1. Have S play the same piano key making circles in the air with the arm-wrist-hand then landing gently on the piano key. Make circles in both directions.
2. Tell S that the arm will drop the soft fist gently into the piano keys. Have them feel the keys move down then up.
3. Have S touch T arms while T plays the piece. Ask S to describe how T arms feel.

NOTES

The Mosquito

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



MUSIC INFORMATION

Triple Meter

Rhythm Pattern(s):

Du-da-di Du-da-di

Du-da-di Du

Dynamics/tempo:

Medium loud Fast

MOVEMENT ACTIVITIES

1. T sings a Triple meter song. Ask S to keep their feet glued while they pretend to move like very tiny mosquitos.
2. T sings the song again and asks S to echo the resting tone and remember it. Every time T stops singing, S freeze and sing the resting tone BUM.
3. T chants a Triple meter chant.
 - Ask S to make gentle wrist movements in the air.
 - Have the wrists lead the arm movement in a continuous flowing way, like sail boats.

AWAY FROM THE KEYBOARD

1. T plays the piece. Ask S if they hear “Du-de” or “Du-da-di.” Remind S that “Du-de” moves in two and “Du-da-di” moves in three.
2. Have S audiate the rhythm pattern while T plays the piece.
Ask them to chant softly at the right time the endings of each phrase, “di Du.”
3. T plays each phrase announcing “this is one” and “this is two.” Ask S if the endings are the same or different. How are they different?
 - Is the rhythm different?
(No. It is the same)
 - Is the sound different?
(Yes. The last piano key is played in two different places.)

CREATIVE PLAY ACTIVITIES

1. Where do mosquitos live? Draw a picture of a swamp land, or small bodies of water. Use a little strong and space.
2. Draw a mosquito bite. Use a little strong.

KEYBOARD PREPARATION

1. Have S practice the two piano keys that end the second phrase.
 - S should pretend the first piano key is a trampoline that throws the finger to the second piano key.
 - Have S practice the movement while looking at the piano keys to prepare the movement.
 - The hand should make a gentle rounded movement.
2. Have S practice playing from any black piano key to the very next white piano key.
 - Make this movement very quickly.
 - Stay close to the black piano key.

TEACHING TIPS

1. Remind S that one hand does not move until the very end.
2. Have S feel that their finger is resting on a piano key until it sends it to the next piano key.

NOTES

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Music Moves for Piano: www.musicmovesforpiano.com

Keyboard Games



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 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.

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

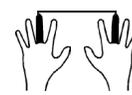
S¹ Starting finger (starts the piece)



S² Starting finger of the other hand

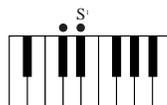


Play these fingers at the same time

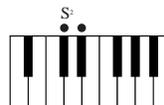


Piano Keys

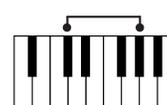
S¹ Starting key (starts the piece)



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.



1

The Woodpecker

RII - upstems LII - downstems
Use a "soft fist" to knock the keys

Track 1

Rhythm Pattern Chant

Du-de Du-de

A little soft

A little fast

2

The Apple and the Worm

RII - upstems LII - downstems
Use the middle finger throughout.

Track 2

Rhythm Pattern Chant

Du-de Du-de

A little loud

Not too slow

Descriptions of the Keyboard Pieces

Page 1 “The Woodpecker”

Dynamics: A little soft
 Tempo: A little fast
 Meter: Duple
 Piano Keys Used: Sets of three black keys
 Keyboard Register: High and middle
 Hands: Two hands play separately
 Technique: Arm movement with a soft fist
 Duet Part: Young children can play this using any fingers

Page 2 “The Apple and the Worm”

Dynamics: A little loud
 Tempo: Not too slow
 Meter: Duple
 Piano Keys Used: Sets of two black keys
 Keyboard Register: High and treble
 Hands: Two hands play separately
 Technique: Arm movement with the middle finger
 Duet Part: Young children can play this using two hands

Page 3 “Silly Willy”

Dynamics: A little loud
 Tempo: A little fast
 Meter: Duple
 Piano Keys Used: Sets of two black keys
 Keyboard Register: Low and bass
 Hands: Two hands play separately
 Technique: Arm movement
 Duet Part: Young children can play this

Page 4 “London Bridge”

Meter: Duple
 Piano Keys Used: Two black keys (F sharp and C sharp)
 Keyboard Register: High
 Hands: Two hands play microbeats together
 Technique: Arm movement
 Duet Part: Played by the teacher
 Young children can play the melody using any fingers
 Young children can play the bass clef duet part

Page 5 “Donkey Ride”

Dynamics: Loud
 Tempo: Slow
 Meter: Duple
 Piano Keys Used: Two sets of two black keys
 Keyboard Register: Low and bass
 Hands: Two hands play separately
 Technique: Arm movement
 Duet Part: Young children can play this using two hands

Page 6 “The Jack O’ Lantern”

Dynamics: Soft
 Tempo: A little slow
 Meter: Triple
 Piano Keys Used: All the sets of two black keys
 Keyboard Register: The whole keyboard
 Hands: Two hands played separately changing register
 Technique: Arm movement

Page 7 “Jumping Beans”

Dynamics: Soft
 Tempo: A little fast
 Meter: Triple
 Piano Keys Used: Three sets of two black keys
 Keyboard Register: Bass and low
 Hands: Two hands played separately
 Technique: Arm movement and crossing hand
 Duet Part: Can be arranged for young children

Page 9 “Floating Clouds”

Dynamics: Soft
 Tempo: Slow
 Meter: Triple
 Piano Keys Used: A set of two black keys
 Keyboard Register: Treble
 Hands: Right hand alone
 Technique: Arm movement using the middle finger
 Duet Part: Young children can play this using any fingers

Page 10 “Looby Lou”

Meter: Triple
 Piano Keys Used: Two white keys (SO)
 Keyboard Register: High
 Hands: Two hands play together
 Technique: Arm movement playing macrobeats
 Duet Part: Played by the teacher
 Young children can play the melody using any fingers
 Young children can play the bass clef duet part

Page 11 “The Turtle and the Rabbit”

Dynamics: “The Turtle” is soft, “the Rabbit” is loud
 Tempo: “The Turtle” is slow, “the Rabbit” is fast
 Meter: Duple
 Piano Keys Used: Two black keys moving up the keyboard (SO-DO sound)
 Keyboard Register: Low to high
 Hands: Left hand alone
 Technique: Arm movement using the middle finger and changing register

Page 12 “Climbing the Mountain”

Dynamics: Loud
 Tempo: Slow
 Meter: Duple
 Piano Keys Used: Sets of two black keys
 Keyboard Register: Low to middle
 Hands: Two hands play separately
 Technique: Alternating arm movement and changing register
 Duet Part: Young children can play this

Page 13 “Circles”

Dynamics: Soft
 Tempo: Fast
 Meter: Triple
 Piano Keys Used: Three white keys around the sets of two black keys
 Keyboard Register: Low and bass
 Hands: Two hands play separately
 Technique: Arm movement using adjacent white keys
 Duet Part: Young children can play this

Page 14 “Old MacDonald”

Meter: Duple
 Piano Keys Used: Two white keys (DO-DO sound)
 Keyboard Register: High
 Hands: Two hands played separately
 Technique: Arm movement and alternating hands
 Duet Part: Played by the teacher
 Young children can play the melody using any fingers
 Young children can play the bass clef duet part

Page 15 “The Waterfall”

Dynamics: Soft
 Tempo: Fast
 Meter: Duple
 Piano Keys Used: Sets of two black keys
 Keyboard Register: High to bass
 Hands: Two hands play separately, with each hand moving
 Technique: Arm movement using the middle finger

Page 17 “Snowflakes”

Dynamics: Soft
 Tempo: A little slow
 Meter: Triple
 Piano Keys Used: Two white keys (SO-DO sound)
 Keyboard Register: High
 Hands: Two hands play separately, with each hand moving
 Technique: Arm movement using the middle finger

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.

Book B
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

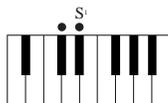


Play these fingers at the same time

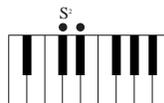


Piano Keys

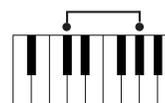
S¹ Starting key (starts the piece)



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.



1

Chocolate Chip Cookies

Track 1

Use the LH middle finger throughout.

Student

Dist

RH - upstems LH - downstems

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

A little soft
Not too slow

2

The Big Black Bear

Track 2

Use the LH middle finger throughout

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

Loud
Slow

Page 10 “Valentine Box”

Dynamics: Soft
 Tempo: Not too slow
 Meter: Duple
 Piano Keys Used: White keys
 Keyboard Register: High
 Hands: One hand alone
 Technique: Arm movement
 Duet Part: Played by the teacher with damper pedal

Page 11 “Sinking”

Dynamics: A little soft
 Tempo: A little fast
 Meter: Triple
 Piano Keys Used: Chromatic
 Keyboard Register: Treble to low
 Hands: Two hands play separately
 Technique: Arm movement and changing register
 Duet Part: Young children can play this

Page 12 “Ring Around the Rosy”

Meter: Duple
 Piano Keys Used: Alternating black keys
 Keyboard Register: Low
 Hands: Two hands play separately on microbeats (DO-SO sound)
 Technique: Alternating arm movement using the middle fingers
 Transposition to a new keyalty
 Duet Part: Young children can play this using any fingers

Page 13 “Dance of the Penguins”

Dynamics: A little loud
 Tempo: Slow
 Meter: Triple
 Piano Keys Used: Three pair of 2nds
 Keyboard Register: Middle
 Hands: Two hands alternate playing
 Technique: Alternating arm movement
 Duet Part: Played by the teacher

Page 15 “Are You Sleeping”

Meter: Duple
 Piano Keys Used: Two white keys (DO-SO sound)
 Keyboard Register: High
 Hands: Two hands play separately on microbeats
 Technique: Alternating arm movement using the middle fingers
 Duet Part: Played by the teacher
 Young children can play the bass clef duet part

Page 16 “The Ghost”

Dynamics: Not too soft
 Tempo: Slow
 Meter: Duple
 Piano Keys Used: Chromatic around two black keys
 Keyboard Register: Bass
 Hands: Left hand alone
 Technique: Arm movement using the middle finger
 Duet Part: Young children can play this

Page 17 “Splashing in Puddles”

Dynamics: A little loud
 Tempo: A little slow
 Meter: Triple
 Piano Keys Used: White and black keys around bass C
 Keyboard Register: Bass
 Hands: Two hands play together
 Technique: Hands together arm movement
 Duet Part: Played by the teacher

Page 18 “Mary Had a Little Lamb”

Meter: Duple
 Piano Keys Used: Two sets of two black keys
 Keyboard Register: High
 Hands: Two hands and two fingers play together on microbeats
 Technique: Hands together movement in contrary motion
 Duet Part: Played by the teacher
 Young children can play the melody or the bass clef duet part

Page 19 “Bears’ Waltz”

Dynamics: Loud
 Tempo: Slow
 Meter: Triple
 Piano Keys Used: White keys and three black keys
 Keyboard Register: Low and middle
 Hands: Alternating hands
 Technique: Arm movement
 Duet Part: Young children can play this

Page 20 “Jazzy Crocodile”

Dynamics: A little loud
 Tempo: A little fast
 Meter: Duple
 Piano Keys Used: Black keys and one white key
 Keyboard Register: Treble
 Hands: Alternating hands using only middle fingers
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 22 “Three Blind Mice”

Meter: Triple
 Piano Keys Used: Two black keys (SO-DO sound)
 Keyboard Register: High
 Hands: Two hands play separately on macrobeats
 Technique: Alternating arm movement using the middle fingers
 Duet Part: Played by the teacher
 Young children can play the bass clef duet part

Page 23 “Poor Blind Mice”

Meter: Triple
 Piano Keys Used: Octave G (MI-MI sound)
 Keyboard Register: High
 Hands: Two hands play separately on macrobeats
 Technique: Alternating arm movement using the middle fingers
 Duet Part: Played by the teacher
 Young children can play the bass clef duet part

Page 24 “Fireflies”

Dynamics: Soft
 Tempo: Fast
 Meter: Triple
 Piano Keys Used: White and black key chromatics
 Keyboard Register: High
 Hands: Two hands play together
 Technique: Arm movement
 Duet Part: Young children can play this

Page 25 “The Buzz Saw”

Dynamics: Loud
 Tempo: A little fast
 Meter: Triple
 Piano Keys Used: A set of two black keys and two white keys
 Keyboard Register: Middle
 Hands: Two hands play together
 Fingers two and three
 Technique: Arm movement

Page 26 “The Mosquito”

Dynamics: Medium loud
 Tempo: Fast
 Meter: Triple
 Piano Keys Used: Chromatics
 Keyboard Register: Bass
 Hands: Two hands play separately
 Technique: Arm movement

Page 27 “Jolly Old St. Nicholas”

Meter: Duple
 Piano Keys Used: Two black keys (DO-SO sound)
 Keyboard Register: High
 Hands: Two hands play separately on macrobeats
 Technique: Alternating arm movement using the middle fingers
 Duet Part: Played by the teacher
 Young children can play the melody using any fingers

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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