

MUSIC MAKERS: AT THE KEYBOARD

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MUSIK
GARTEN[®]

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CHILDREN'S BOOK 4

Dear _____,

Congratulations on completing *Music Makers: At the Keyboard Book 3!*

You are now ready for the greater challenges presented in *Book 4*. There are new songs to play by ear, including more complex parts for the left hand. Technique exercises will eventually lead to more fluid playing, and the improvisation exercises give you more freedom in composing as well as helping you to read music better. There are new songs to learn to read and play, and some old favorites reappear. There is even a chance for you to solve some musical riddles!

You will work with compositions by many famous composers. Pieces written by Bach, Haydn, Mozart, Schumann, Dvorak, and MacDowell are included, some for drumming or dancing, some to explore dynamics and tempi, and some for harmonic analysis. All of them are wonderful pieces of piano or orchestral literature that you will surely enjoy.

Notation Games continue to be an important activity both in class and at home. This book introduces a “Note Names Matching Game” that will be fun for you and your whole family. The more you play it, the faster you will get. You may want to record the time it takes you to complete the game to see your progress!

Just as in *Book 3*, the assignment pages are divided into 2 categories:

Keyboard Assignments

Listening, Games, and Writing

Be sure to do all your assignments each week. Working consistently with your book, CDs, and at the piano will allow you to grow into a fine pianist.

Good luck as you continue on your adventure of making music at the keyboard!

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Music Makers: At the Keyboard (an introductory method for groups of young beginners) includes the following:

Teacher's Guide 1, with activity cards and a lesson planning binder (Weeks 1-30)

Children's Book 1, with Listening CD 1 & Practice CD 1 (Weeks 1-15)

Children's Book 2, with Listening CD 2 & Practice CD 2 (Weeks 16-30)

Teacher's Guide 2, with activity cards and a lesson planning binder (Weeks 31-60)

Children's Book 3, with Listening CD 3 & Practice CD 3 (Weeks 31-45)

Children's Book 4, with Listening CD 4 & Practice CD 4 (Weeks 46-60)

Teacher's Guide 3, with activity cards and a lesson planning binder (Weeks 61-90)

Children's Book 5, with Listening CD 5 & Practice CD 5 (Weeks 61-75)

Children's Book 6, with Listening CD 6 & Practice CD 6 (Weeks 76-90)

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Keyboard Assignments

1. <i>Fais Do-Do</i> (p. 7)				8. <i>John's Ideas</i> (p. 9)			
2. Major Scales with the new arpeggiated chord pattern.	C			9. <i>Improvisation 3</i> (P4, No. 9)			
	G			10. <i>Billa Boo</i> (P4, Nos. 12-13)			
	D			11. <i>Improvisation 4</i> (P4, No. 10)			
	A			12. <i>Root Position</i> <i>Chords in C</i> (p. 14)			
	E			13. <i>Root Position</i> <i>Chords in D</i> (p. 15)			
3. <i>Improvisation 1</i> (P4, No. 1)				14. <i>Follow Me</i> (p. 23)			
4. <i>Improvisation 2</i> (P4, No. 2)				15. <i>Minuet</i> (Rameau, p. 17), right hand only.			
5. <i>Summ, Summ, Summ</i> (P4, Nos. 3-4)				16. <i>Improvisation 5</i> (P4, No. 11)			
6. <i>New Positions</i> (pp. 10-11)				*Old Favorites			
7. F Major Sight-reading Cards							

Keyboard Assignments

17. Largo Lines 1 and 3 <hr/> (Dvorak, p. 19) Line 2				24. Improvisation 8 (P4, No. 25)			
				25. Improvisation 9 (P4, No. 26)			
18. Improvisation 6 (P4, No. 20)				26. Aiken Drum (P4, Nos. 22-23)			
19. Mouse, Mousie (pp. 24-25)				27. Choose a chord progression using the IV Chord; use your Major Chord Symbols. Play this progression using an Alberti Bass in one hand.			
20. Follow Me (p. 23)				28. Improvisation 10 (P4, No. 27)			
21. The Old Grey Cat (pp. 28-29)				29. Improvisation 11 (P4, No. 28)			
22. Improvisation 7 (P4, No. 21)				30. The Old German Dance (p. 33)			
23. Alberti Bass D (p. 30-31). Transpose (by ear)				31. I See the Moon (p. 39)			

Listening, Games, and Writing

1. Listening: listen and sing often with Listening CD 4.		10. Games: Duple Dotted Rhythms	Game 1 (P4, No. 14)		18. Game: Note Names Matching Game. Play the game with your family. Who is fastest?	
2. Writing: <i>Fais Do-Do</i> (p. 7), add chord symbols.			Game 2 (P4, No. 15)			
3. Games: G Major Patterns	Game 1 (P4, No. 5)		Game 3 (P4, No. 16)			
	Game 2 (P4, No. 6)		Game 4 (P4, No. 17)			
	Game 3 (P4, No. 7)		Game 5 (P4, No. 18)			
	Game 4 (P4, No. 8)					
4. Listening: <i>Wichtige Begebenheit</i> (Important Event, Schumann, L4, No. 3), drum with the recording, following the score on p. 34.		11. Writing: <i>Duple Dotted Rhythms</i> (p. 13)			19. Writing: <i>Note Names on the Grand Staff</i> (p. 26)	
5. Writing: <i>G Major Compositions</i> (p. 8)		12. Writing: <i>Root Position Chords in D</i> (p. 15)			20. Listening: <i>German Dance No. 1</i> (Haydn, P4, No. 24), analyze using the Major Chord Symbol Cards.	
6. Listening: <i>Mr. Banjo</i> (L4, No. 5), dance with your family		13. Writing: <i>Steps, Skips, and Repeated Notes</i> (p. 16)			21. Listening: <i>Andante</i> (Mozart, L4, No. 13), follow the score on p. 32.	
7. Writing: <i>New Positions in C and D</i> (p. 11)		14. Writing: <i>Duple Composition with I and V⁷ Chords</i> (p. 20)			22. Writing: <i>Note Names on the Grand Staff</i> (p. 27)	
8. Writing: <i>The IV Chord</i> (p. 12)		15. Listening: <i>New World Symphony</i> (Dvorak), 2 excerpts, L4, Nos. 8-9			23. Writing: <i>Alberti Bass in G</i> (p. 31)	
9. Listening: <i>Minuet in G</i> (J.S.Bach, P4, No. 19), analyze with the Major Chord Symbols.		16. Writing: <i>Duple Composition with I, IV and V⁷ Chords</i> (p. 21)			24. Listening: Robert Schumann, (L4, Nos. 3, 15-17), follow the score on pp. 34-35.	
		17. Writing: <i>Follow Me</i> (Dictation, p. 22)			25. Writing: <i>Notes on Ledger Lines</i> (pp. 36-37)	
					26. Writing: <i>Note Names</i> (pp. 38, 40)	

Notes

Fais Do-Do

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It begins with a 'D do' label. The lower staff is in bass clef with the same key signature and time signature, also beginning with a 'D do' label. The music is written in a simple, rhythmic style with quarter and eighth notes.

The second system of musical notation continues the piece with two staves in the same key signature and time signature. The notation is similar to the first system, ending with repeat signs in both staves.

Add the chord symbols I or V⁷ on the lines below the bass staff.

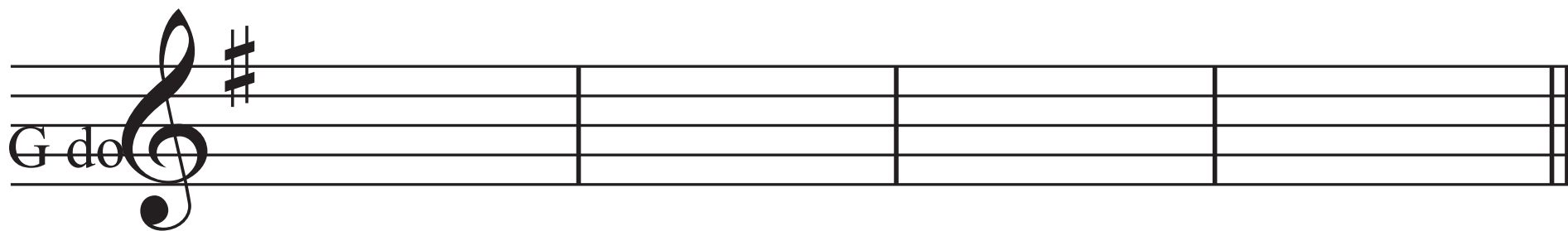
French text for the lullaby: *Fais do-do, Colas, mon p'tit Frere,
Fais do-do, T'auras du lo-lo.*



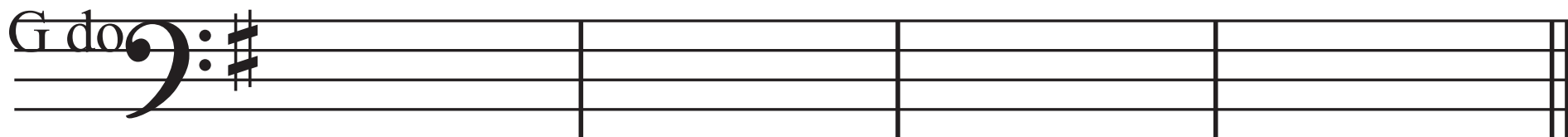
G Major Compositions

1. Take out your G Major cards 1 – 8 (blue border).
2. Arrange cards 1-4. Be sure to end on *do*.
3. Sing your composition. Decide if you like it. If not, try again.
4. When you are satisfied with your composition, copy it on the staff below.

Composer



5. Arrange the bass clef cards 5-8. Be sure to end on *do*.
6. Sing your composition. Decide if you like it. If not, try again.
7. When you are satisfied with your composition, copy it on the staff below.
8. Add a repeat sign (:||) at the end of your composition.



Sing your compositions!

Antonin Dvorak

1841 – 1904

Antonin Dvorak was born in a small village in the Czech Republic. His father was a humble innkeeper and butcher. As a child, Antonin played the violin at his father's inn. A local music teacher heard him play and suggested to his father that Antonin go to the city to study music. At age 16, Antonin left his village and traveled to Prague to study. He became a very fine musician and composer.



Dvorak traveled to many countries. He visited England 10 times and his friend, the famous Russian composer Peter Ilyich Tchaikovsky, invited him to Moscow in 1890.

In 1892 Dvorak traveled to New York. There he heard American negro Spirituals and music of the American Indians. He liked the music very much and started to compose his own melodies using ideas inspired by the American music. The American Flag is the title of one piece Dvorak wrote for voice.

Dvorak stayed in the United States three years, but he was homesick for his native land. In the summers he enjoyed spending time in Iowa, together with other Czech immigrants.

Symphony No. 9 in E Minor, Opus 95

When Dvorak wrote this symphony in 1893, he gave it the subtitle, From the New World. He wanted to express his deep feeling for America in the music. There are two excerpts from this symphony on your Listening CD 4, No. 8.

Dvorak is best known as a composer for being able to write beautiful melodies. Play the melody from Movement 2 on page 19. Below is the notation of another famous melody from Movement 4, played by the trumpets. Follow the notation while you listen.



Largo

From the New World Symphony

Antonin Dvorak

The first system of music is in 4/4 time and begins with a C-clef on the treble staff and a C-clef on the bass staff. The treble staff contains a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The treble staff features a melodic line with a dotted quarter note and an eighth note, followed by a quarter note and a half note. The bass staff continues with its accompaniment. Fingering numbers '3' and '5' are placed above the first two notes of the treble staff, and '3' and '1' are placed below the first two notes of the bass staff.

The third system concludes the piece. The treble staff has a melodic line with a dotted quarter note and an eighth note, followed by a quarter note and a half note. The bass staff continues with its accompaniment. Fingering numbers '3' and '3' are placed above the first two notes of the treble staff. The system ends with a double bar line.

1
3
5

Listening CD 4

1. *Billa Boo* – Children, Guitar, Piano
 2. *Summ, Summ, Summ* – Children, Harp, Piano
 3. **Wichtige Begebenheit** (Schumann, *Important Event*) – Piano
 4. *Minuet in G* (J.S.Bach) – Piano
 5. *Mister Banjo* – Children, Spoons, Banjo, Mandolin, Accordion, Harmonica, Piano
 6. *Eine kleine Nachtmusik* (W.Mozart, excerpt) – Orchestra
 7. *Dance, Maruschka* – Violin, Clarinet, Bassoon, Piano, Xylophone, Percussion
- New World Symphony* (Dvorak),
2 excerpts:
8. **Largo** (from Movement 2) – Orchestra
 9. **Theme** (from Movement 4) – Orchestra
 10. *Aiken Drum* – Children, Trumpet, Trombone, Piano, Percussion, Ladle
 11. *To a Wild Rose* (MacDowell) – Piano
 12. *German Dance No. 1* (Haydn) – Piano
 13. *Andante* (Mozart, K545, excerpt) – Piano
 14. *Balao* – Flute, Guitar, Percussion, Bass
 15. *Träumerei* (Schumann, Dreaming) – Piano
 16. *Am Kamin* (Schumann, By the Fireside) – Piano
 17. *Hasche-Mann* (Schumann, Catch Me!) – Piano

Notation Games

Sight-Reading Cards (15 cards, red border)

G Major Patterns (8 cards, blue border)

Duple Dotted Rhythms (6 cards, brown border)

Note Names Matching Game (36 cards, pink border)

Song Cards: *Summ, Summ, Summ*; *Aiken Drum*; *Billa Boo* (3 cards, white)

Practice CD 4

1. **Improvisation 1**
2. **Improvisation 2**
3. *Summ, Summ, Summ* – Patterns for Solfeggio
4. *Summ, Summ, Summ* – Keyboard Patterns
5. **G Major Patterns, Game 1**
6. **G Major Patterns, Game 2**
7. **G Major Patterns, Game 3**
8. **G Major Patterns, Game 4**
9. **Improvisation 3**
10. **Improvisation 4**
11. **Improvisation 5**
12. *Billa Boo* – Patterns for Solfeggio
13. *Billa Boo* – Keyboard Patterns
14. **Duple Dotted Rhythms, Game 1**
15. **Duple Dotted Rhythms, Game 2**
16. **Duple Dotted Rhythms, Game 3**
17. **Duple Dotted Rhythms, Game 4**
18. **Duple Dotted Rhythms, Game 5**
19. *Minuet in G* (Bach, for analysis)
20. **Improvisation 6**
21. **Improvisation 7**
22. *Aiken Drum* – Patterns for Solfeggio
23. *Aiken Drum* – Keyboard Patterns
24. *German Dance No. 1* (Haydn, for analysis)
25. **Improvisation 8**
26. **Improvisation 9**
27. **Improvisation 10**
28. **Improvisation 11**