

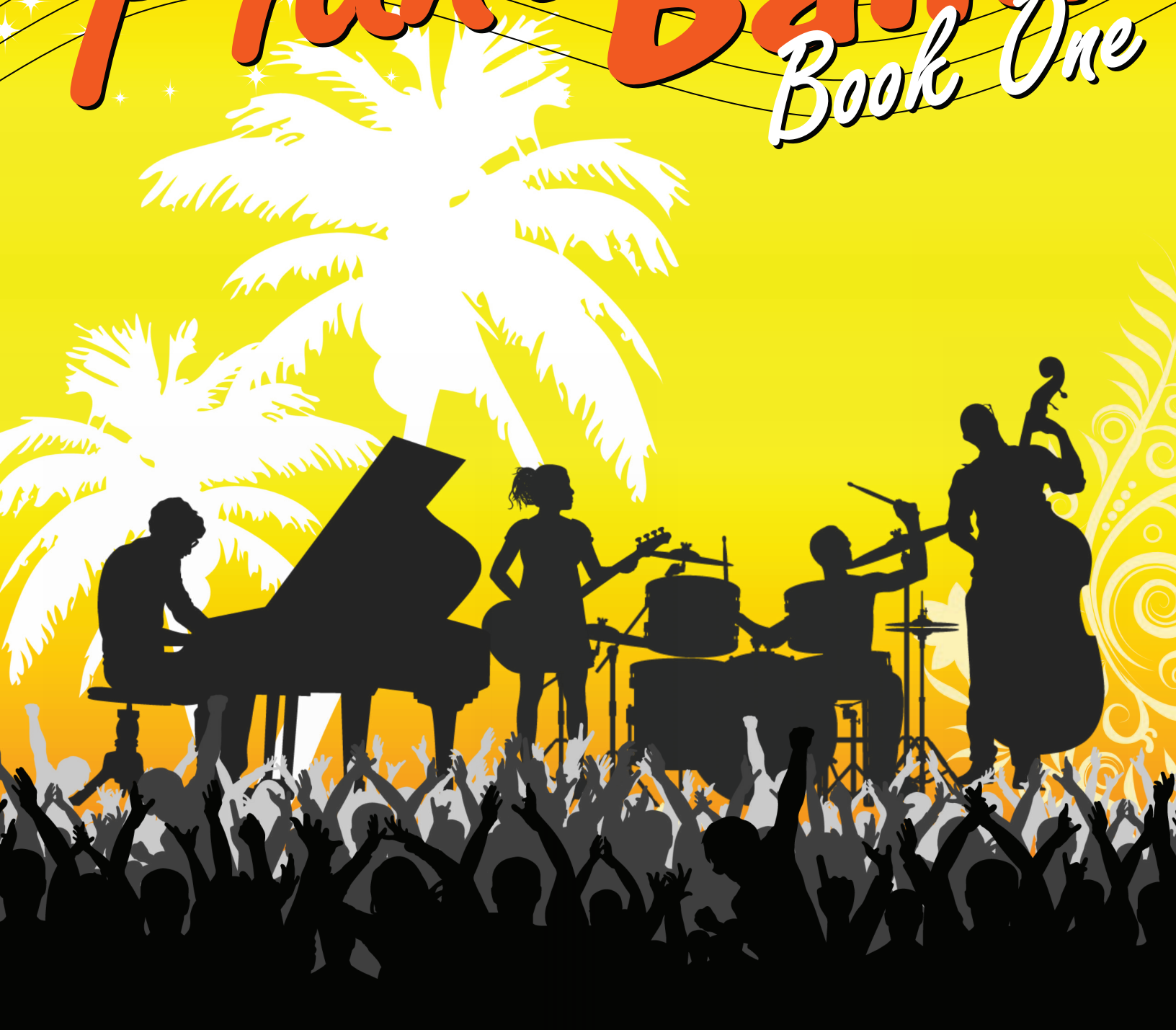
Debra Perez

Will Baily

"Way Cool" Keyboarding!

Piano Band

Book One

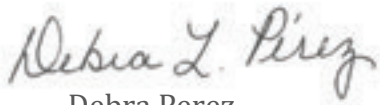


Welcome to Piano Band Book One

The ten ensemble pieces in this collection were written to enhance your **“Way Cool” Keyboarding** experience. The cool music in **Piano Band Book One** provides various styles and levels as well as great backing tracks to enjoy.

You will also find a section at the end of the book that features **Creative Ideas for Building Piano Bands**. The suggestions for each piece are intended to help everyone in the band have a memorable musical experience.

Enjoy and have a fun time making music with your family and friends. Keep playing!


Debra Perez


Will Baily

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Butterfly

[Track 1a Band]

Music by Will Bailly
Words by Rebekah Crawford

When you repeat, both hands play one octave higher

But - ter - fly, fly - ing high in the sum - mer sky.

But - ter - fly - ing high Why are you so shy?



DO

Begin this experience with students around the Teacher Piano singing and learning the words. Use the Band track.

Next, discover the C-G chord shell in the L.H.

The goal is for the students to return to their pianos and sing the melody while playing the L.H. part only.

Butterfly

Piano Accompaniment
[Track 1b]

Will Bailly

Introduction

Students enter

4

7

10

1.

2.

SAMPLE
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Grasshopper

[Track 2 Band / Track 3a Ensemble]

Music by Will Bailly
Words by Rebekah Crawford

When you repeat, both hands play one octave lower

1 5 5 1

Flip - ping, skip - ping grass-hop - per. You're a show-stop - per!

4 5 5

Twirl-ing fast a cross the grass. You're home at last

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Try This: Create a duet or ensemble by playing *Butterfly* and *Grasshopper* together. Try singing the *Butterfly* words first time through and the *Grasshopper* words on the repeat.

Add the *Bug Band* Piano Accompaniment for fun!

[Track 3b]

Introduction

Students enter



SAMPLE

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10. 1. 2.

The musical score for 'The Rose Tree' is presented in a two-staff format. The first staff is in treble clef, and the second staff is in bass clef. The key signature is one flat (B-flat). The score is divided into two parts, labeled '1.' and '2.'. Part 1 consists of two measures, and Part 2 consists of two measures. The melody is primarily in the treble staff, with a bass line in the bass staff. The melody in Part 1 is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The melody in Part 2 is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The bass line in Part 1 is: G3 (half). The bass line in Part 2 is: G3 (half). The score ends with a double bar line.

Dark Star

Part One
[Track 4 Band]

Will Bailly



HEAR

When first learning *Dark Star*, listen to Band track 4 and answer the following questions:

- What instruments do you hear?
- What style of music does this sound like?
- How does this piece make you feel?
- Can you make up words to go along with Dark Star?

Now, listen again while looking at the music. First, follow the melody. And when it repeats, follow the chord shells.

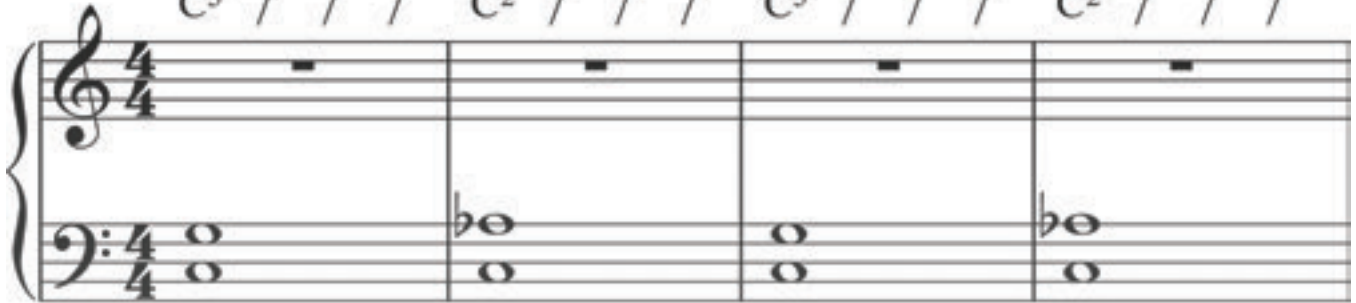
Dark Star

Part Two

Will Bailly

When you repeat, both hands play one octave lower

C⁵ / / / C² / / / C⁵ / / / C² / / /



When *Dark Star* repeats, try changing the rhythm of the R.H. chords. This one change can create variety and interest in the chord part. Here are three rhythm patterns to try:



Can you think of another rhythm that would sound good?

Scattered Light

Part One
[Track 5 Band]

Will Bailly

Both hands play one octave higher

Measures 1-4 of the piece. The right hand plays a melody starting on G4, with fingerings 3, 5, 2, 5, 3, 1, 2. The left hand plays a bass line of whole notes: G2, G2, G2, G2.

Measures 5-8 of the piece. The right hand continues the melody with notes A4, B4, C5, B4, A4, G4, F4, E4. The left hand continues the bass line with whole notes: G2, G2, G2, G2.

Measures 13-14 of the piece. The right hand plays a whole note G4 in measure 13 and a whole rest in measure 14. The left hand plays a whole note G2 in measure 13 and a whole rest in measure 14.

Scattered Light

Part Two

Will Bailly

C⁵ / / / C^{sus} / / / C⁵ / / / C² / / /



5 C⁵ / / / C^{sus} / / / C⁵ / / / C² / / /



9 C⁵ / / / C^{sus} / / / C⁵ / / / C² / / /



13 C⁵ / / / C⁵ / / /



Inside Out

Part One

[Track 6 Band / Track 7 Solo Accompaniment]

Will Bailly





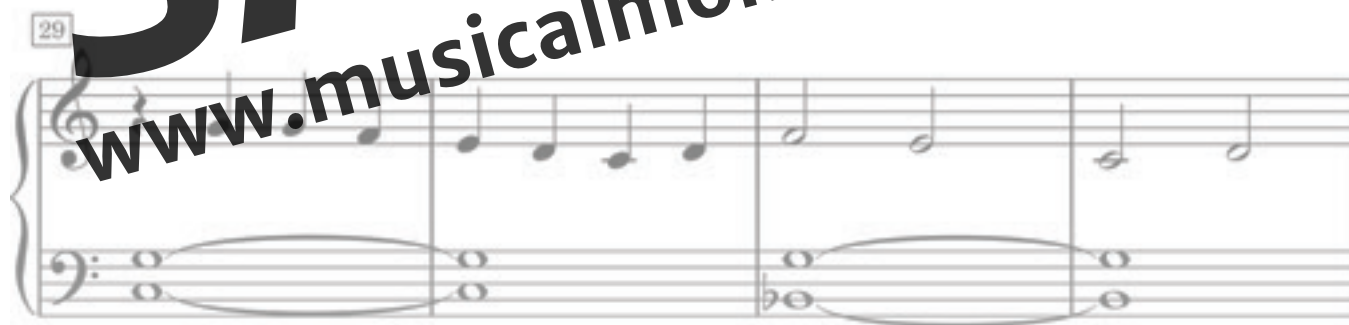
Inside Out

Part Two

Will Bailly

Both hands play one octave higher





Inside Out

Part Three

Will Bailly



17 C⁵ / / / Csus / / /



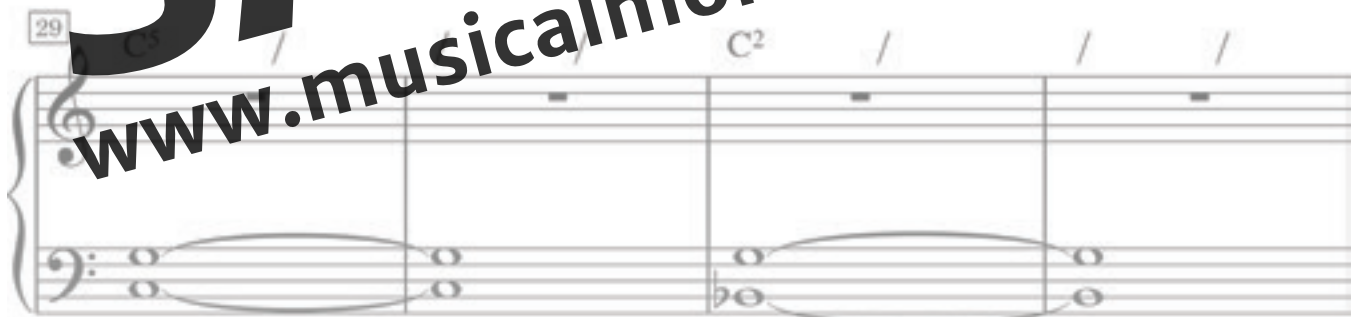
21 C⁵ / / / C² / / /



25 C⁵ / / / Csus / / /



29 C⁵ / / / C² / / /



33 C⁵ / / /

8^{va}

Wish

Part One

[Track 8 Band / Track 9 Ensemble]

Music by Will Bailly

Words by Rebekah Crawford

Introduction

1 - 2 - 3 - 4 2 - 2 - 3 - 4 3 - 2 - 3 - 4 4 - 2 - 3 - 4

5 Both hands play one octave higher

What will you wish for when you blow out your can - dles?

9

Could it be a candle, or a tram - po - line?

13

Don't sneak a peak, don't o - pen your eyes.

17

Make a wish. Make a wish. Poof!

Wish

Part Two

Will Bailly

Introduction

5

9

13

17

Both hands play one octave higher

SAMPLE

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Blue Dolphin

Part One

[Track 10 Band / Track 11 Blues]

Will Bailly





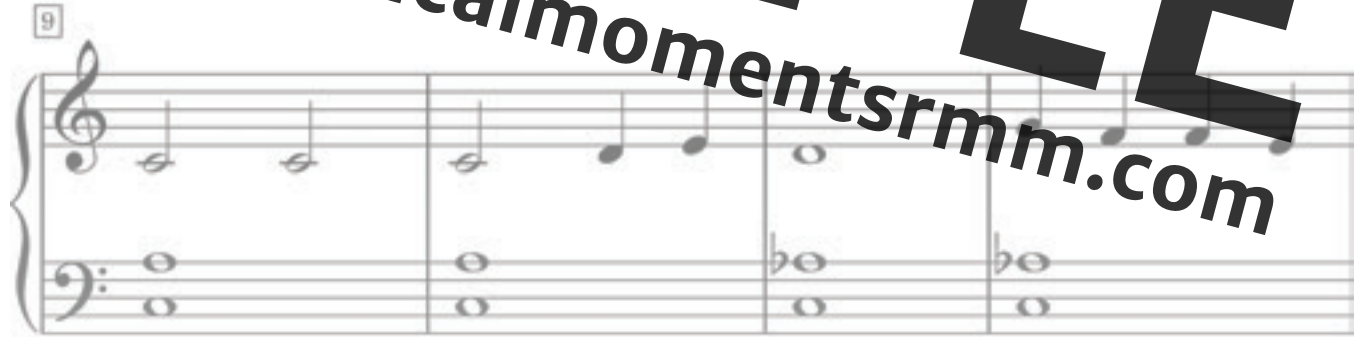
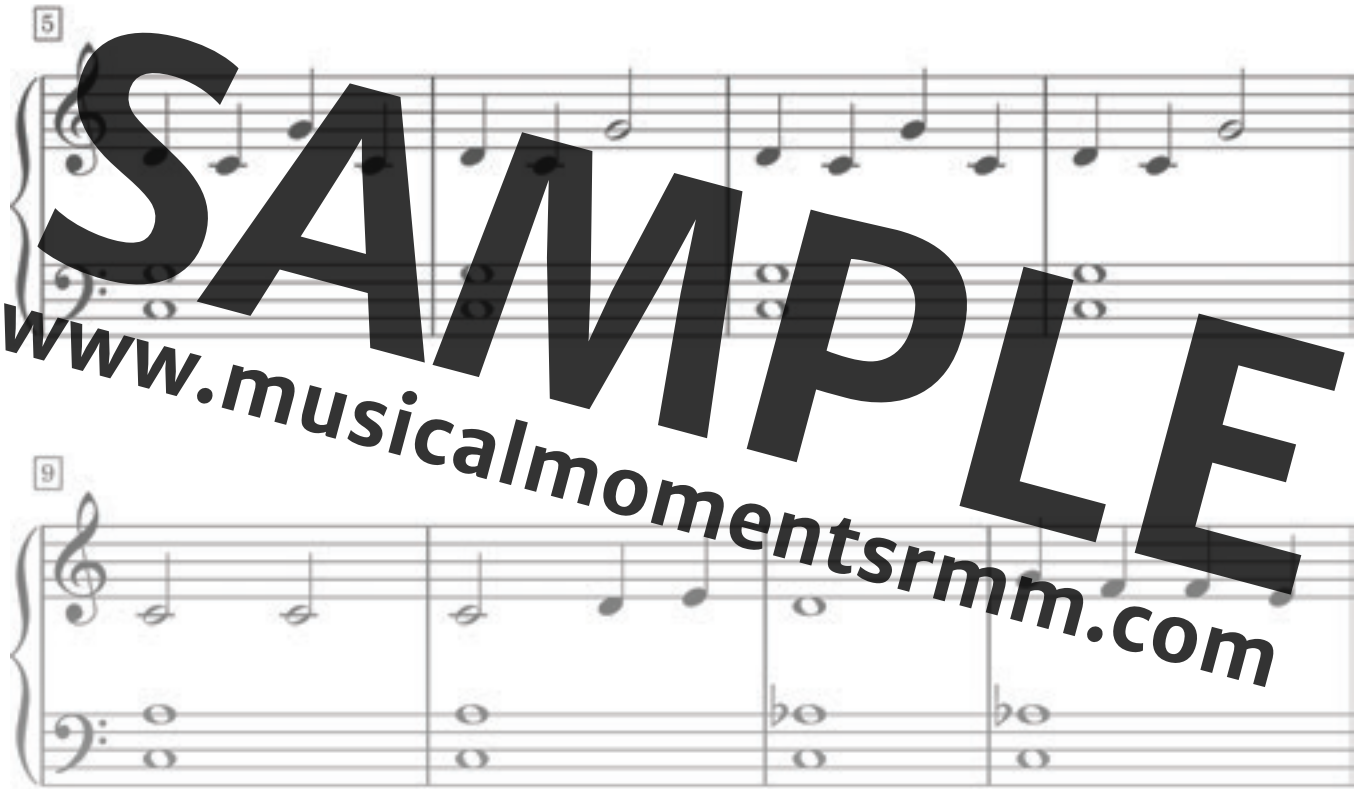
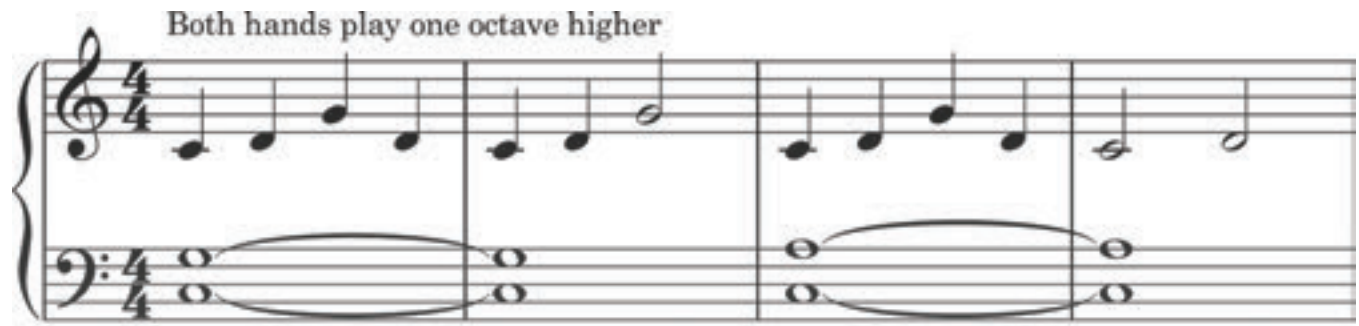
SAMPLE
 HEAR www.musicalmomentsrmm.com

Before learning the notes to *Blue Dolphin*, take a moment to listen to the Band track (#10). As you listen, try to think of words that describe what you are hearing. Can you imagine a dolphin moving smoothly and effortlessly through the water? How can you make a smooth and effortless sound as you are playing the piano? As you play, keep this peaceful image of the Blue Dolphin in your mind.

Blue Dolphin

Part Two

Will Bailly





SAMPLE
 HEAR www.musicalmomentsrmm.com

Listen to the *Blue Dolphin Blues* (track #11) and compare this style to the style you heard on the original *Blue Dolphin* (track #10). Here are three things that turned the peaceful dolphin into the fun and lively Blues:

- Faster tempo and more detached touch
- Every E was changed to Eb
- Blues style accompaniment was added

Can you think of anything else to add to this Blues piece?

Circus Phantom

Part One

[Track 12 Band / Track 13a Solo Accompaniment]

Will Bailly



Circus Phantom

Part Two

Will Bailly

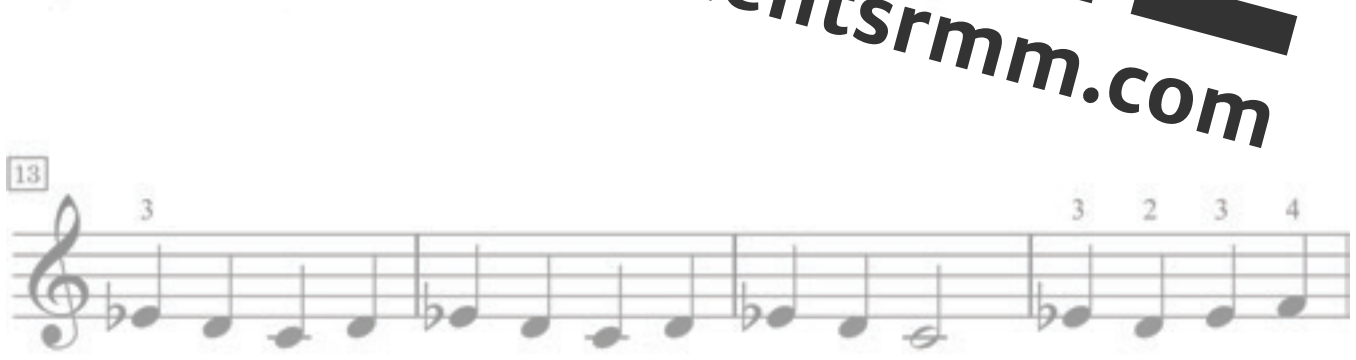


Circus Phantom

Part Three

Will Bailly

Play one octave higher



Circus Phantom

Piano Accompaniment
[Track 13b]

Will Bailly

Introduction

Students enter

6

11

16

21

SAMPLE

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Shadow

Part One

[Track 14 Band / Track 15 Ensemble]

Will Bailly

Both hands play one octave higher

5

9

13

17

SAMPLE

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Shadow

Part Two

Will Bailly



Shadow

Part Three

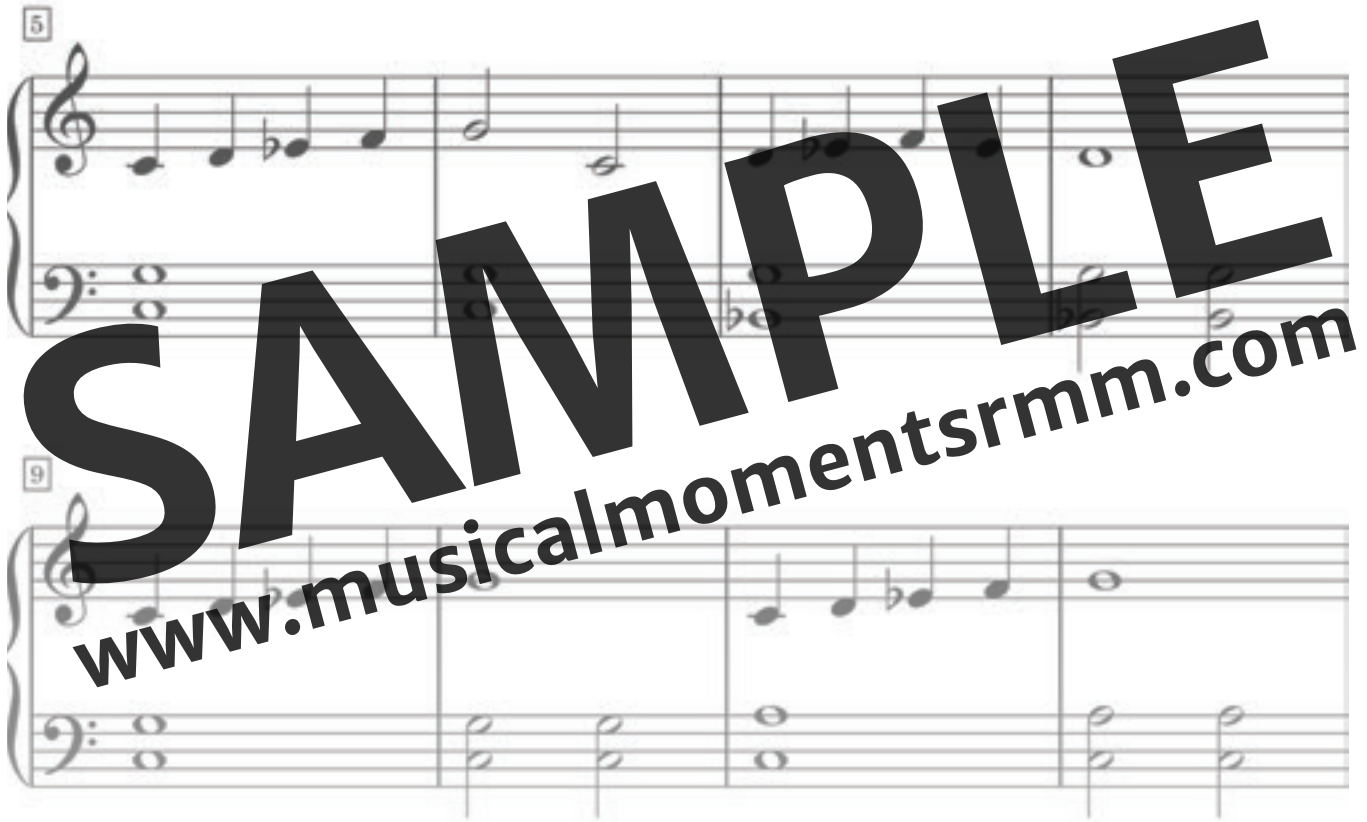
Will Bailly



Cat in the City

Part One
[Track 16 Ensemble]

Will Bailly



Cat in the City

Part Two

Will Bailly

Both hands one octave higher



5



9

13 Intro



Cat in the City

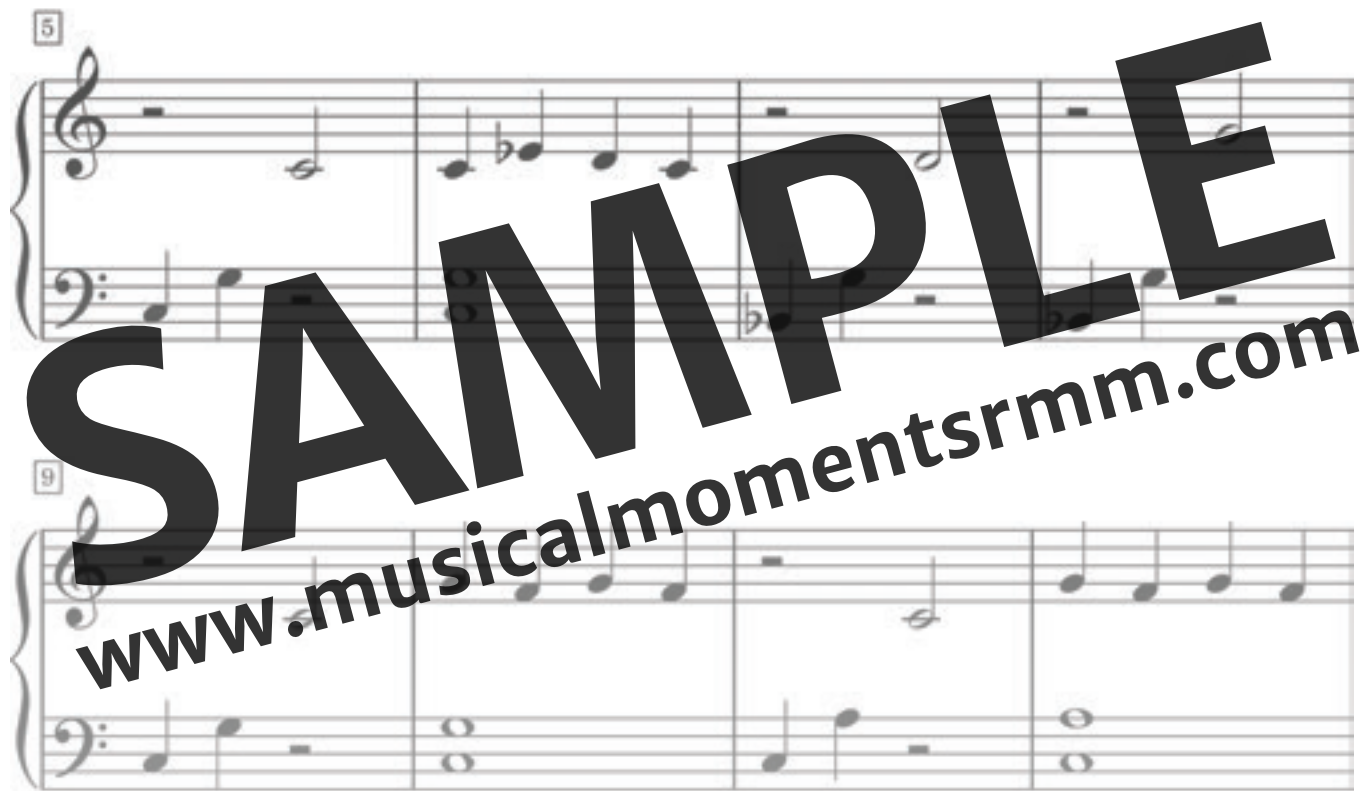
Part Three

Will Bailly

Both hands one octave higher



5



9

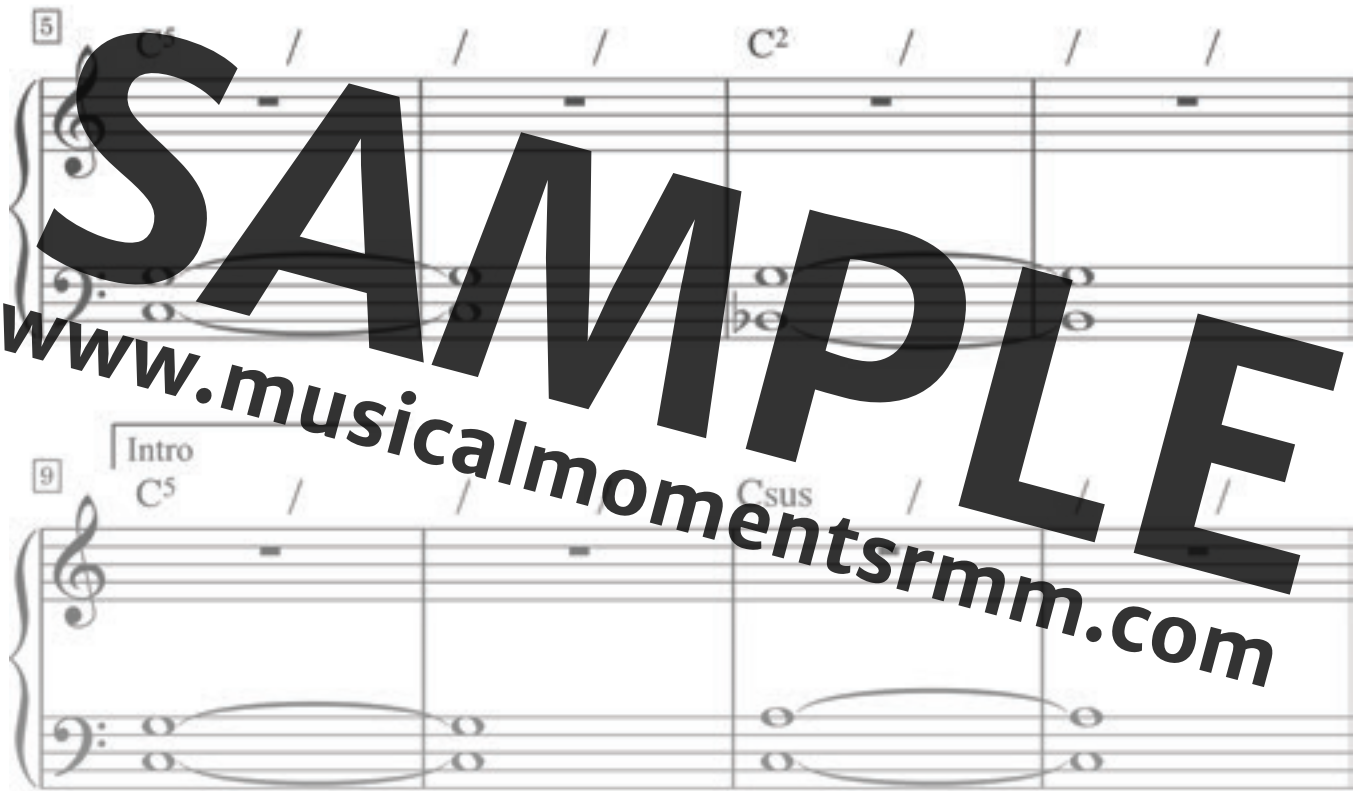
13 Intro



Cat in the City

Part Four

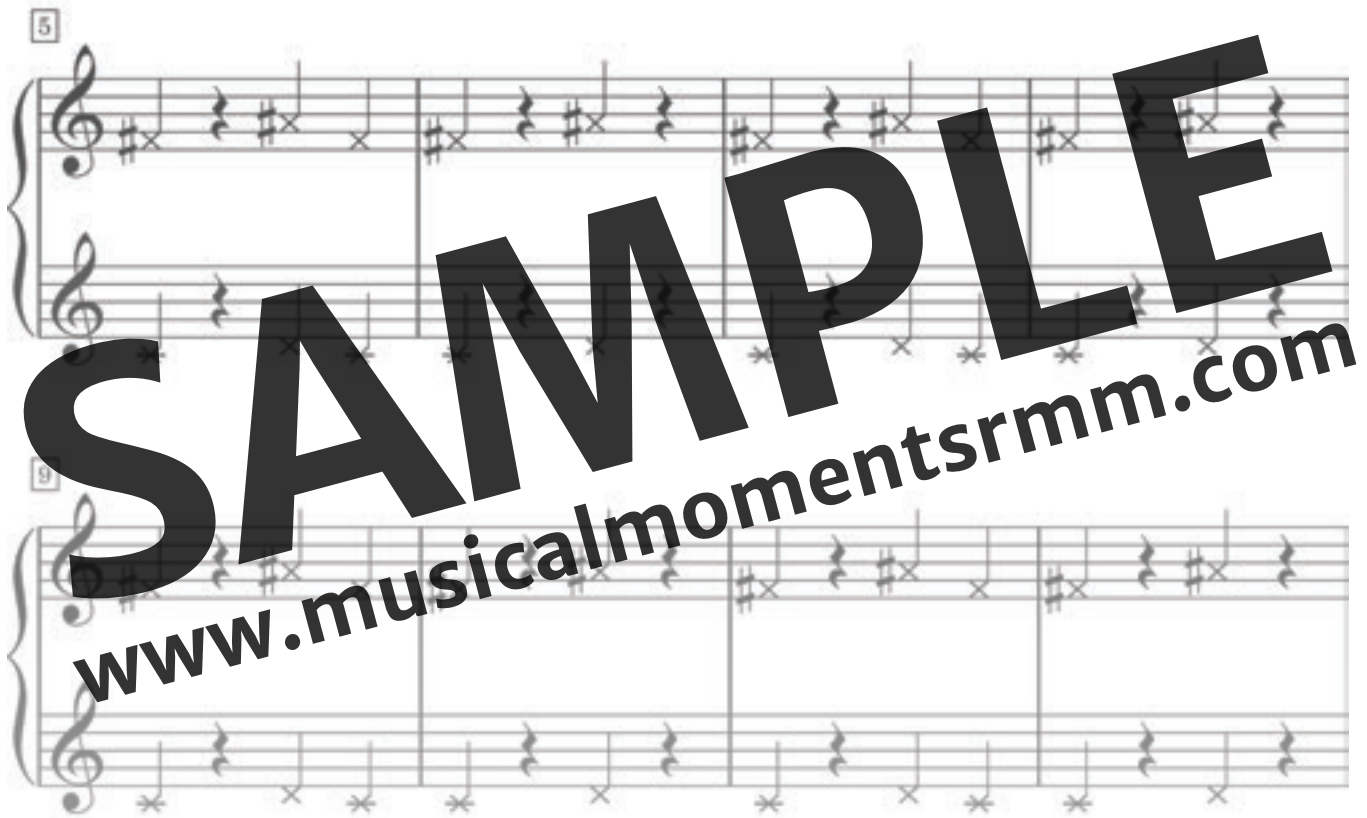
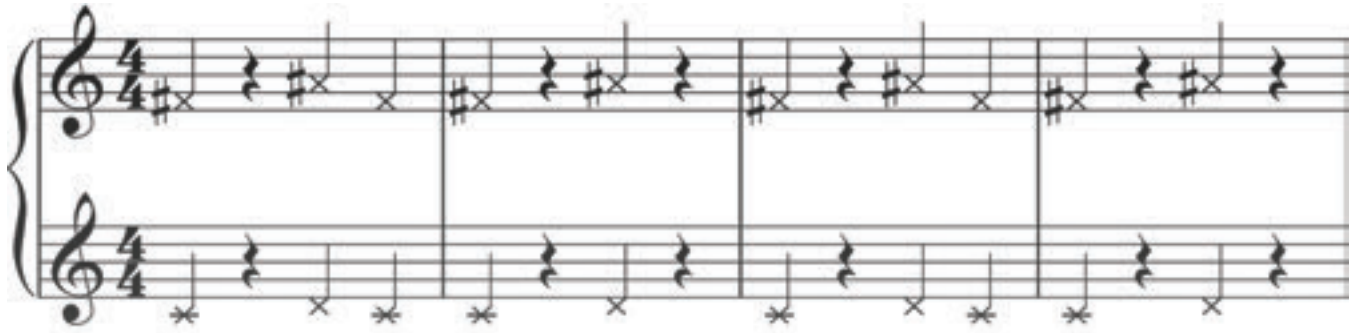
Will Bailly



Cat in the City

Part Five

Will Bailly



Creative Ideas for Building Piano Bands

The following creative ideas are offered in the spirit of collaborative music making. The ideas and teaching techniques will help players of all ages and levels experience the benefits of creating music together. We know that musicians in orchestras, choirs and bands have known these benefits for years. And now, our ***Way Cool Keyboarding*** students can enjoy similar experiences as they play in a ***Piano Band***. Have fun! - Debra

Butterfly

Butterfly is an opportunity to reinforce playing hands together while singing. Try the following steps as you prepare your students to play hands together while singing ***Butterfly***.

1. To begin the learning process, bring students to your teacher piano to sing and learn the words. Singing the words, finger numbers and note names will create a familiarity with both the tune and the notes on the staff.
2. Play the L.H. chord shells as they sing the melody.
Repeat.
Next, students return to their pianos to play the L.H. chord shells as they sing.
3. Experience the R.H. away from the piano using floor keyboards or pretend playing on the floor or table. Create games that reinforce the notes of the C position.
4. Team Play by dividing the class into two Teams with Team 1 playing R.H. and Team 2 playing L.H.
Repeat and switch parts.
5. Practice the motions of playing hands together away from the keyboard. Try motions that match the words, "together – right – right – hold".
6. Put it all together.

Try this simple but effective use of voices to create a ***Butterfly Piano Band***. Each person will play one of the following parts:

- Play R.H. melody on **E. Piano**
- Move the R.H. up an octave and play the melody with **Acoustic Guitar**
- Move the L.H. up an octave and play on **E. Piano**
- Move the L.H. down an octave and play on **Piano**
- Use the ***Piano Accompaniment***
- Everybody **Sings!**

Grasshopper

Here are two ways to create fun musical experiences with **Grasshopper**.

1. A Duet

- The **Try This** at the bottom of **Grasshopper** talks about combining **Grasshopper** with **Butterfly** to create a Duet.
- Use two different voices (**Piano** and **E. Piano**) for the Duet. This will provide a good listening experience for the students as they are challenged to listen for both parts as they play.
- Lead a discussion about what it means to be expressive. As an example of expression at the piano, ask the students to sing and play **Butterfly** slow and smooth. Then, follow by singing and playing **Grasshopper** fast and bouncy. Have fun with this!

2. A Piano Band

Building a Piano Band can be a rich musical experience. Especially, when students are just beginning to play the piano. Below is one option for assigning parts for the band:

- R.H. of **Butterfly**
- R.H. of **Grasshopper**
- R.H. vamping C5
- L.H. chord shells
- **Piano accompaniment**
- **Pan Flute** (one octave higher)
- **Marimba**
- **E. Piano** (decide on a rhythm pattern)
- **Acoustic Guitar**
- **Acoustic Piano or Piano**

Dark Star

1. **Funky Town** (p. 22) and **Disco Ball** (p. 23) in **"Way Cool" Keyboarding 4 Kids Book One** are both student favorites and perfect prep pieces for **Dark Star**.
2. **Dark Star** is a good opportunity to introduce students to the many sounds available when playing an Organ. Find video clips of Pipe, Digital or Jazz Organs to share in class. The Organ may be a new instrument to some students.
3. Try these ideas with the Organ voices on your keyboards:
 - Divide the two notes of the L.H. chord shell. With L.H., play C an octave lower and with R.H. play the G and Ab as is. Talk about how to make a legato sound as the R.H. notes change.
 - Double the R.H. part by using one voice to play the melody up an octave. Try a bright bell-like sound to add variety.
 - When the piece ends, create a dramatic ending by instructing the students to hold the last notes and wait until you signal to release the sound.

Scattered Light

Here are three Off-Page ideas you can try to encourage creativity with **Scattered Light**

1. Create a third part by improvising a second melody
 - R.H. only
 - Stick with notes in the C position
 - While listening to Track 5, discover a tune that compliments the R.H. of **Part One**
2. Improvise with the R.H. chords from **Part Two**
 - On the repeat, take the R.H. up an octave.
 - When playing the C5 measures, rock back and forth on G and C in an eighth note pattern. The other chords will stay as quarter notes.
3. Create a new ending
 - Explore ways to scatter the sound during measures 13 and 14.
 - Does the sound want to travel to the high range of the piano or to the low? Or, both?
 - What about fading out at the end?

Inside Out

Inside Out is both fun to play and a great active listening experience. Here are a few ways you can help students hear and bring out the conversation that happens between **Part One** and **Part Two**:

1. Discover where the conversation passes back and forth between the two parts and mark the music.
2. Once the music is marked, demonstrate how the marked phrases will be played a little louder. And the unmarked phrases will be played a little softer. This will help create a back and forth conversation between the two parts.
3. Team Play R.H. only with **Part One** and **Part Two**. (Team 1 plays **Part One** and Team 2 plays **Part Two**.) Listen carefully to how the parts work together.
4. Try **Part One** with the Piano voice and **Part Two** with E. Piano for a different listening experience.
5. Now, add **Part Three** and enjoy!

A Solo Accompaniment track is provided for your performance of **Inside Out**. The piano parts are not included in this track. This fun rhythmic accompaniment will provide a foundation for students to hold their musical conversation.

Wish

Try these ideas for creating a wishful and magical Piano Band sound.

1. Begin by listening to the ensemble track (#9) provided for **Wish**. Discover and talk about what instrument sounds are being used.
2. Consider sharing a short teaching on the instrument families found in an orchestra.
3. Marimba, vibraphone, celeste, pizzicato strings, harp, glockenspiel and strings are all instruments that will make **Wish** shimmer. For example:

- | | |
|---------------------------------|---|
| • R.H. melody | Glockenspiel (one octave higher) |
| • R.H. melody | Pizzicato Strings |
| • L.H. chord shells | Piano/Strings |
| • Part Two | Orchestral Harp |
| • Part Two | Vibraphone (one octave higher) |
| • Don't forget to Sing ! | |

Blue Dolphin

Let's turn a peaceful *Blue Dolphin* into the *Blue Dolphin Blues Band*! Try these ideas:

1. All E's will need to be played as Eb.
2. Improvise the R.H. of *Part Two* by adding notes and changing rhythms. This can be as simple as swinging the rhythm and adding repeated notes throughout.
3. Have fun with the opening and ending chords of *Part One*. Listen to the track and try to imitate the rhythms you hear in the piano part.
4. Unlike the smooth legato sound of *Blue Dolphin*, use a more detached and bouncy sound for the *Blue Dolphin Blues*.
5. Guitar, Bass, Drums, Piano, Saxophone and Harmonica are examples of instruments heard in Blues music. Experiment with these sounds as you build your Blues Band.
6. Add a glissando from the top of the piano down to the bottom for the end of the tune.
7. Have fun!

Circus Phantom

Students really enjoy playing the solo version of *Circus Phantom* in "Way Cool" Keyboarding 4 *Kids Book One*. And now, they can enjoy it even more as an ensemble. Here are three different performance ideas you can try:

1. Play with the Solo techniques for the Band (track 12)
 - After everyone learns all three parts, assign parts and decide on voices to be used.
 - Practice L.H. of *Part One* with *Part Two*
 - Practice R.H. of *Part One* with *Part Three*
 - If a student part isn't being rehearsed, ask that they follow the music while listening to the other parts.
 - This layering of the parts gives you a chance to balance the parts.
 - Alternate rehearsing with the track and without the track.
2. Play with the Solo Accompaniment (track 13)
 - This track provides a harmonic and rhythmic foundation to create the ensemble experience. The student parts are not on this track.

3. Play with the **Piano Accompaniment**

- This allows changing to a faster tempo
- This also allows flexibility in style and instrumentation
- Try combining Flute, Clarinet, and Harp or Harpsichord, Strings and Pan Flute to create a simple but beautiful sound.

Shadow

There are two different backing tracks provided for ***Shadow***. The Band Track (#14) has a disco dance feel and the Ensemble Track (#15) is much slower and more introspective. The idea below demonstrates how the two versions can be used together to create a third option.

1. Begin by playing measures 1-16 in the slower, introspective style (without the track). Students play one of the following parts:

- *Part One* L.H. only Soft Strings
- *Part One* Piano
- *Part Two* E. Piano (up one octave)
- *Part Three* Acoustic Guitar

2. At measure 15, begin to relax the tempo and fade out.
3. When the last note of measure 16 is played, create a surprise by turning on the Piano Band track (#14).
4. Students can stay with their assigned voices or switch quickly to Tenor and Bass voices. Have fun!

Cat in the City

Try the following ideas to create your own Ensemble track for ***Cat in the City***:

1. The introduction begins with ***Part Four*** (the chord chart) starting at measure 9. ***Part One*** through ***Part Three*** join in at measure 13.
2. ***Part Five*** (percussion) does not play the introduction.
3. The Ensemble track provided uses the following voices:

- | | |
|--------------------------------|---|
| • <i>Part One</i> | E. Piano |
| • <i>Part Two</i> | Piano |
| • <i>Part Two</i> L.H. | Acoustic Guitar |
| • <i>Part Three</i> | Piano |
| • <i>Part Four</i> | Piano |
| • <i>Part Four</i> L.H. | Strings (divided notes between both hands) |
| • <i>Part Five</i> | Drum Kit |

4. Bucket drums and other percussion instruments can also be included.

5. Rehearsal tips:

- Use the Ensemble track while learning all of the parts.
- Layer the parts when rehearsing.
- Rehearse ***Part Two*** and ***Part Three*** to learn how they work together.
- Rehearse ***Part Four*** and ***Part Five*** together to create a solid foundation for the ensemble.
- Rehearse ***Part Two*** through ***Part Five*** together.
- Add ***Part One*** and balance the volume between all parts.

The following ***Playing and Learning Tips*** is also provided in the ***“Way Cool” Keyboarding 4 Kids*** materials. For many teachers, myself included, this approach to learning is different than how we were taught. As you will read, this philosophy begins the learning process with the development of the ear and is compared to the process of learning a new language. I encourage you to read through the teaching and consider the differences or similarities to how you were taught. Then, try the Hear – Do – See – Label approach as you share the ***Piano Band*** pieces with your students. Onward! - Debra

Playing and Learning Tips

Learning the language of music is a very natural and enjoyable experience when the Hear-Do-See-Label approach to learning is used. As you read through the following ideas, compare this approach to the natural way children learn to talk. Their language skills begin by listening to others speak. As they grow and develop, children begin to imitate the sounds and words they hear. And lastly, they learn how to read and write what they have been hearing and speaking.



HEAR

We begin the learning experience by hearing the music. This initial listening experience can be accomplished by the teacher playing the piece, the class listening to the CD, or the teacher playing along with the pre-recorded orchestration. Because it is important for students to hear how a piece will sound, we have provided CD's with all student books. Ideas for listening experiences are provided throughout to help the student develop their listening skills. This aural impression will expedite rhythmic, melodic and harmonic understanding of each piece the student plays.



DO

Next activities at the piano, on the closed key cover and at the table are included to help familiarize the student with the physical aspects of each new piece. These activities could also include tapping, clapping, on piano, singing, conducting and imagining. This also will help with any coordination challenges they may experience and aid in internalizing the meter and rhythm. This stage of the learning process will help provide success for each student and should not be omitted. These activities also show students how to become independent learners.



SEE

Once they have heard the music and experienced it, seeing and understanding the written page becomes a natural next step in the learning process. The student now has several experiences and reference points to connect the hearing, doing and visual aspects of the musical notation. In this stage of the learning process, directional reading and pattern recognition is the primary focus.



LABEL

Lastly, labels or names are attached to what they see and what they've experienced. This learning approach provides a natural flow and logical sequence for playing piano music.



"Way Cool" Keyboarding 4 Kids

"Way Cool" Keyboarding



SAMPLE

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