

## 06play therapeutic music keyboard membership level

*Below is an excerpt from the PDF 08Section VII Keyboard Play Your Own Music from the above course. It describes the dynamic markings used in INNER SOUND - what are referred to as 'touches' - and how to play them on a keyboard. You can use them or not when you play the individual motifs. It is your choice. You can take what is relevant for you from the information.*

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For Musicians:

The following are correlations between 5 dynamic markings or directions found in music and the 5 touches used to play the INNER SOUND motifs.

N = p (piano)

O = mf (mezzo forte)

B = staccato

F = legato

I = with deliberation

Note: These touches also form the structure used in many of the INNER SOUND CDs, sessions, and courses. This structure is known as NOBFI-

N = Neutral or introductory

O = Opening

B = Breaking

F = Focusing - organize and direct the movement from the first 3 touches

I = Integration of the movement made, updating the organism

### Part II Learning to Touch

(Exercises 1a-1f are done without striking the

The object of this series of exercises is to learn contact and touch the keyboard and keys. I have these exercises down into very small parts to give opportunity to develop your ability to feel and with your hands and fingertips little by little. exercises are subtle but effective, and are quite important in the process of learning to play the Do not feel, however, you have to do them in small increments as I have written. Combine the way that works best for you.



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### EXERCISE 1a

With your dominant hand, rest all 4 fingers and the thumb on 5 white keys in the middle of the keyboard. (It will actually be the side of the tip of the thumb that rests on the keys) To start with it does not matter which 5 keys. What is important is that your hand, arm and shoulder are relaxed and that your fingers are slightly curved and loose. The knuckles of the hand to the

elbow should form a slight curve. This means that the wrist is gently curved up, away from the keys and not collapsed onto the keyboard.

Imagine that each fingertip contains thousands of little sensing antennae. This will enable you to be very aware of the surface feel of the keys. This feel will transmit to your whole mind and body the 'pulse' generated by the pressure and duration your fingers will be in contact with the keys.

Now focus your attention on the feel of all 5 keys beneath your fingers. Choose a word or several words that describe how the keys feel to you. For example, do they feel slippery, soft, hard?

Now, very slowly without striking the keys, move your whole hand, wrist and arm together as a unit, forward on the keys towards the black keys one quarter of an inch and then move them back again to your starting position. Do this slowly in one fluid, continuous movement, with your hand, shoulder and arm completely relaxed. Your focus is on what you are sensing through your fingertips as they are sliding along the keys. First, try it without concentrating on any particular breathing pattern. Then try it inhaling as you move the quarter of an inch and exhaling as you return to your starting position. Then reverse the order and exhale while moving toward the black keys and inhale while returning to your original position. Notice any differences that you feel in your body between the different breathing patterns. Also note any sensations in general you have in any parts of your body. Do not be surprised if you experience tingling, warmth or become aware of tension points in your body....

In the following exercises you will be striking the keys using 5 different touches. (For a musician, these would be known as 'dynamic markings'. There are many more in music than are used here. I decided to use the concept of 'touches' rather than the normal markings because not only is the focus of the motifs different, but also the concept of how they are played. The motifs are used to help you focus inside, to feel the movement first from the inside. A musician will interpret music using the markings, but the focus is often different, being more on the effect for the listener rather than on self.) Later, you will use them in conjunction with playing the various intervals and motifs presented in PARTS III and IV. These touches will be an integral part of your exploration into your own music; however, for now I suggest that you practice them separately (with the exception of the 'neutral' touch) from the exercises in PART III until you become really comfortable with them.

Each different touch in these exercises is divided into 2 segments- the preparation and key contact/after touch. By 'preparation' I mean what the hand and finger(s) do before the note or notes are struck. By 'key contact'; I mean what kind of force is used to actually hit the key(s) and the direction of this force, and by 'after touch' I mean what the finger(s) and hands do after the key(s) are struck. Each of these segments are distinctive in each touch and it is the variation between these segments, in combination with the different notes and intervals, that will allow you to activate and contact different aspects of yourself. Allow yourself the time to appreciate the differences between them. Although sometimes the differences are subtle, they often create a strong effect.

In general, by using different touches on a keyboard, a musician interprets and communicates the music he plays. This is true for all instruments and the voice; although, the 'touch' may be created by plucking a string, drawing the bow across a string, breathing in different ways when playing a wind or brass instrument-as well as singing, and also varying the shape of the mouth and the lips while singing. In this sense the word 'touch' is used to describe the preparation, note production and after alteration of a note regardless of the instrument was used to produce it.

An analogy would be that the different touches presented here are like short, coded messages, each one being understood by a different part of our emotions and emotional structure. Because we are using a keyboard, these codes are transmitted via the finger tips by pressure and contact duration with the keys to the central nervous system. My experience has shown that different notes and combinations of notes alter the frequency and resonance of these coded messages so that they can be directed consciously to different aspects of ourselves.

The touches for each note of the motifs is shown on the musical notation charts at the end of this section.



NOTE: It is possible that as you practice these different touches they will begin to activate things inside you without you focusing on anything in particular. You may feel warmth, tingling, relaxation, excitement, anxiety, or even fear. That is a good sign as that means that you are really getting the 'feel' of the different touches. However, if you become too uncomfortable, deepen and slow down your breathing and proceed at a slower pace. You are the one who is creating the activation by your own touch. You can direct this activation in whatever manner you wish.

### EXERCISE 3a 'Neutral' Touch

This way of striking a note is like the touch you would an electric typewriter or computer- light, firm, but with special preparation before or extra downward pressure you play the key. This touch produces no direct activation in the system; however, in certain cases it useful for calming down after an emotional upset. The duration of each segment is equal; i.e. the preparation key contact/after touch should be given the same amount of time.....



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### THE 'OPENING' TOUCH

This touch helps create expansion and more flexibility in the aspect you want to change.

Another way to describe it is that it oils the rusty and doorknob on a door that has been closed for a so that it opens more freely and with less effort.



hinges  
long time

The preparation is the same as in the Neutral Touch. You use the same force as for the Neutral Touch to note, but your fingertip hits the key at a very small angle, about 15 degrees from the perpendicular. In touch you continue down with this angle using a press much like pressing a doorbell, with a slight back towards you at the end so that your finger touch in a straight up and down position. The after lasts twice as long as the pre paration segment. Pressing on a doorbell is a helpful image when practising this touch.

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### THE 'BREAKING' TOUCH

This touch helps to break up dysfunctional concepts and structures holding an emotional block in a static position.

Lift your finger 3 times as high (1½ inches) as you did in the Neutral Touch. The preparation is the same, straight up and down and firm. Make a short but straight downward jab-like movement with the finger and then release quickly. You can imagine that you are tapping just sharply enough to crack an egg.

### THE 'FOCUSING' TOUCH

This touch carries away any energetic debris that the other touches have created. It also smoothes and helps to create an even flow of energy in and through the aspect being worked on. This touch is very similar to the Neutral Touch, the difference being in the length of the key contact/after touch. Keep the contact with the key 1½ times longer than you did in the neutral touch. A way to visualize this touch is as if honey were spread on the keys and you were trying to draw it along, making it very smooth and even, one note to another.

## THE 'INTEGRATION' TOUCH

This touch helps to integrate whatever movement has been made through the use of the other touches.

There is no preparation for this touch. Your finger rests on the key to start with. Press deeply into the key with a slight downward slant away from your body as if you were going into infinity. Release this 'deep' touch and your finger will float back up to the surface of the key. This works best played slowly.



You will use this frequently in the Centering (Track 1 from SOUND TOUCH) and Grounding Motifs (Track 8 from SOUND TOUCH). When you are playing a series of notes with this touch as in these 2 motifs, you will find you need to place your finger on the key so it is already in contact when you start this touch. To accomplish this as soon as your finger has floated back, move it rapidly but without jerking to be in contact with the next key you want to play, or move it so that it contacts the key you already played if you want to play that again. When teaching this touch individually to people I find that having them imagine that their finger is transparent and actually passes through the physical key helps in learning the feel of this touch.



## THE 'EXTRA' TOUCH

This touch is combined with the other touches making them more effective.

In the other touches you raise and lower each finger or thumb independently. When you combine them with this touch, you use your whole hand. If you are using your middle finger, for example, with the Breaking Touch you lift your whole hand 3 inches with the other fingers clustered around the middle finger, which is extending below the rest of the fingers by about the length of the fingertip to the first knuckle.

You make contact with the key using the whole force of all the fingers, your hand and arm with the same jabbing movement and release quickly. (It is often easier when using this touch to play all the notes with the same finger and just move the whole hand as a unit to the next note.)