



# **Music Moves for Piano**

**Creativity  
Keyboard Skills  
Ensemble Playing  
Movement  
Improvisation**

**Book 4**

**By Marilyn Lowe**  
In cooperation with  
**Edwin E. Gordon**

## Introduction to *Music Moves for Piano* – Book 4

Book 4 introduces many new improvisation, music notation, and keyboard skills. Audiation is strengthened as improvisation activities become more complex. Students grow in musicianship and perform more difficult solo repertoire as essential skills for understanding music are acquired.

**Keyboard, music notation, and musicianship skills studied in Book 4 include the following:**

1. Understanding Dorian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
2. Understanding Mixolydian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
3. How to play in Dorian and Mixolydian tonalities
4. How to play when A<sup>b</sup> /DO and F/LA, when E<sup>b</sup> /DO and C/LA, and when B<sup>b</sup> /DO and G/LA
5. How to create melodic variations using passing tones, upper neighbors, and lower neighbors
6. How to create rhythmic variations
7. How to create music in different forms: variation form, three-part form, and rondo form
8. How to hear, play, and write major intervals and inversions
9. How to hear, play, and write minor intervals and inversions
10. How to write tonal patterns and enrhythmic rhythm patterns
11. How to draw accidentals on the music staff
12. How to improvise in Unusual meter
13. How to notate music in a music software program such as *Finale*

**Improvisation activities continue to build on the performance of rhythm patterns and tonal patterns. Students are asked to do the following:**

1. Change tonality using Major, Harmonic Minor, Dorian, and Mixolydian tonalities
2. Change meter using Duple, Triple, and Unusual meters
3. Transpose
4. Create new music based on remembered tonal patterns and tonal patterns from music studied
5. Create new music based on remembered rhythm patterns and rhythm patterns from music studied
6. Use a variety of performer controls: dynamics, articulation, tempo, and the damper pedal
7. Use different combinations of triads for improvisation
8. Improvise major and minor melodies above a given chord progression
9. Use chromatics (half-steps) and whole-tones (whole-steps)
10. Use Major and Minor intervals and their inversions
11. Use rest, tie, and upbeat rhythm patterns

During this level of study, students should learn the letter names of DO signatures that correspond with arpeggios, cadences, scales, and pieces they are practicing. Use the *Music Moves for Piano* reference book *Keyalities and Tonalities - The Complete Book of Arpeggios, Cadences and Scales*.

**BOOK 4**

# **Music Moves for Piano**

**By Marilyn Lowe**  
In cooperation with Edwin E. Gordon

**A Piano Series Based on the Music Learning Theory of Edwin E. Gordon**  
**Designed to Develop Audiation and Keyboard Performance Skills**

© 2009 Music Moves LLC  
All Rights Reserved

G-XXX

©2009 Music Moves LLC

[www.musicmovesforpiano.com](http://www.musicmovesforpiano.com)

[info@musicmovesforpiano.com](mailto:info@musicmovesforpiano.com)

ISBN: XXXXXXXXXX

Distributed by GIA Publications, Inc.

7404 S. Mason Ave., Chicago, IL 60638

(708) 496-3800 or (800) 442-1358

[www.giamusic.com](http://www.giamusic.com)

All rights reserved. No portion of this book may be reproduced, stored in a retrieval system, or transmitted in any form or means—mechanical, photocopying, recording, or other—without prior permission of Music Moves LLC.

Printed in the United States of America.

## Table of Contents

<p>Introduction to <i>Music Moves for Piano</i> Book 4..... Inside Front Cover</p> <p><i>Pattern CD</i> Listening Assignments ..... v</p> <p>Supplementary Rote Repertoire.....vi</p> <p><b>Unit 1 (CD Tracks 1-4)</b></p> <p>Exploration/Creativity/Improvisation: Dorian Tonality ..... 1</p> <p>Song to Sing – <b>The Boxer</b> (Dorian Tonality) ..... 1</p> <p>Dorian Tonality ..... 2</p> <p><b>Dorian German Folk Song</b> ..... 3</p> <p><b>Festive Dance</b> ..... 4</p> <p><b>Unit 2 (CD Tracks 5-6)</b></p> <p>Exploration/Creativity/Improvisation: Melodic Variations ..... 5</p> <p>Song to Sing – <b>The Little Marionettes</b> ..... 5</p> <p>When DO is A<sup>b</sup> - Tonic Arpeggio and Tonic-Dominant- Melodic Cadence..... 6</p> <p>When DO is A<sup>b</sup> - Major Scale ..... 7</p> <p>When LA is F - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... 8</p> <p><b>Melodic Variation on Dorian Dutch Folk Dance</b> ..... 9</p> <p><b>Unit 3 (CD Tracks 7-9)</b></p> <p>Exploration/Creativity/Improvisation: Dorian Tonality ..... 10</p> <p>Song to Sing– <b>Oranges and Lemons</b> ..... 10</p> <p><b>Yankee Doodle</b> ..... 11</p> <p><b>Volga Boatman</b> ..... 12</p>	<p><b>Unit 4 (CD Tracks 10-12)</b></p> <p>Exploration/Creativity/Improvisation: Rhythmic Variations ..... 13</p> <p>Song to Sing – <b>Planting Cabbage</b> ..... 13</p> <p><b>Dressed in White</b> ..... 14</p> <p><b>Rhythm Variation on Latvian Folk Song</b> ..... 15</p> <p>When DO is A<sup>b</sup> then LA is F - Tonic-Dominant-Tonic Arpeggios ..... 16</p> <p><b>Unit 5 (CD Tracks 13-14)</b></p> <p>Exploration/Creativity/Improvisation: Rhythmic Variations ..... 17</p> <p>Song to Sing – <b>Du, Du Liegst mir im Herzen</b> ..... 17</p> <p><b>Swinging</b> (Dorian Tonality) ..... 18</p> <p>When DO is A<sup>b</sup> - Tonic-Subdominant-Tonic ..... 19</p> <p>When LA is F - Tonic-Subdominant-Tonic ..... 20</p> <p><b>Unit 6 (CD Tracks 15-17)</b></p> <p>Exploration/Creativity/Improvisation: Mixolydian Tonality ..... 21</p> <p>Song to Sing – <b>Little Brown Beagle</b> (Mixolydian Tonality) ..... 21</p> <p>Mixolydian Tonality ..... 22</p> <p><b>Mixolydian Mexican Dance</b> ..... 23</p> <p><b>Unit 7 (CD Tracks 18-20)</b></p> <p>Exploration/Creativity/Improvisation: Intervals and Inversions ..... 24</p> <p>Song to Sing – <b>See My Pony</b> ..... 24</p> <p><b>Mixolydian Honeybee</b> ..... 25</p> <p><b>London Bridge</b> ..... 26</p>
---	---

## Unit 8 (CD Track 21)

Exploration/Creativity/Improvisation: Variations .....	27
Song to Sing – <b>She’ll Be Coming Round the Mountain</b> .....	27
When DO is E <sup>b</sup> - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence .....	28
When DO is E <sup>b</sup> - Major Scale .....	29
When LA is C - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence .....	30

## Unit 9 (CD Tracks 22-24)

Exploration/Creativity/Improvisation: Three-Part Form .....	31
Song to Sing – <b>Sandy Land</b> .....	31
<b>Unusual Russian Folk Song Two</b> .....	32
<b>The Royal Guards</b> .....	33

## Unit 10 (CD Tracks 25-27)

Exploration/Creativity/Improvisation: Unusual Meter .....	34
Song to Sing – <b>Welsh Corgi</b> (Lydian Tonality) .....	34
<b>French Cathedrals</b> (Mixolydian Tonality) .....	35
<b>There’s a Hole in the Bucket</b> .....	36
When DO is E <sup>b</sup> then LA is C - Tonic-Dominant-Tonic Arpeggios .....	37

## Unit 11 (CD Tracks 28-30)

Exploration/Creativity/Improvisation: Three-Part Form .....	38
Song to Sing – <b>The Birch Tree</b> .....	38
<b>Green Gravel</b> .....	39
<b>See How I’m Jumping</b> .....	40
When DO is E <sup>b</sup> - Tonic-Subdominant-Tonic .....	41
When LA is C - Tonic-Subdominant-Tonic .....	42

## Unit 12 (CD Tracks 31-32)

Exploration/Creativity/Improvisation: Dorian and Mixolydian Tonality Improvisation .....	43
Song to Sing – <b>Chow</b> (Phrygian Tonality) .....	43
When DO is B <sup>b</sup> - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence .....	44
When DO is B <sup>b</sup> - Major Scale .....	45
When LA is G - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence .....	46
<b>John Brown</b> .....	47

## Unit 13 (CD Tracks 33-35)

Exploration/Creativity/Improvisation: Rondo Form .....	48
Song to Sing – <b>My Pony</b> .....	48
<b>Village Song</b> .....	49
<b>Unusual Yankee Doodle</b> .....	50

## Unit 14 (CD Tracks 36-37)

Exploration/Creativity/Improvisation: Rondo Form .....	51
Song to Sing – <b>Chihua-Cha</b> (Phrygian Tonality) .....	51
<b>See My Pony</b> .....	52
When DO is B <sup>b</sup> then LA is G - Tonic-Dominant-Tonic Arpeggios .....	53

## Unit 15 (CD Tracks 38-39)

Exploration/Creativity/Improvisation: Variation Form .....	54
Song to Sing – <b>Mary Ann</b> .....	54
<b>Planting Cabbage</b> .....	55
When DO is B <sup>b</sup> - Tonic-Subdominant-Tonic .....	56
When LA is G - Tonic-Subdominant-Tonic .....	57

## Pattern CD

### Listening Assignments

Track	Unit	Meter/Tonality	Patterns and Skills
33	Unit 1	Dorian Tonality	Tonic and Subtonic (Neutral Syllable)
34	Unit 2	Dorian Tonality	Tonic and Subtonic (Tonal Syllables)
35	Unit 3	Dorian Tonality	Tonic, Subtonic and Subdominant (Neutral Syllable)
36	Unit 4	Dorian Tonality	Tonic, Subtonic, and Subdominant (Tonal Syllables)
37	Unit 6	Mixolydian Tonality	Tonic and Subtonic (Neutral Syllable)
38	Unit 7	Mixolydian Tonality	Tonic and Subtonic (Tonal Syllables)
39	Unit 8	Mixolydian Tonality	Tonic, Subtonic, and Subdominant (Neutral Syllable)
40	Unit 9	Mixolydian Tonality	Tonic, Subtonic, and Subdominant (Tonal Syllables)
41	Unit 10	Unusual Paired Meter	Macrobeats and Microbeats (Neutral Syllable)
42	Unit 11	Unusual Paired Meter	Macrobeats and Microbeats (Rhythm Syllables)
43	Unit 12	Unusual Paired Meter	Macrobeats, Microbeats, and Divisions (Neutral Syllable)
44	Unit 13	Unusual Paired Meter	Macrobeats, Microbeats, and Divisions (Rhythm Syllables)
45	Unit 14	Unusual Unpaired Meter	Macrobeats and Microbeats (Neutral Syllable)
46	Unit 15	Unusual Unpaired Meter	Macrobeats and Microbeats (Rhythm Syllables)

### Listening Instructions

1. Listen to the unit assignment several times during the week that it is assigned.
2. During the week, you may listen to all of the tracks through the current listening assignment. However, do not listen ahead on this CD unless your teacher asks you to.
3. Echo the patterns with your voice.
4. *Rhythm patterns.* Before each set of patterns you will hear four clicks to establish the macrobeat. Begin to echo a rhythm pattern immediately on the first click after the pattern chant. Move to macrobeats and microbeats while you listen and chant.
5. *Tonal patterns.* Before each set of patterns you will hear a cadence to establish tonality. Wait for two clicks, then echo each pattern with the clicks. The first two clicks represent time to pause and breathe before singing the pattern.

## Supplementary Rote Repertoire for Book 4

**Rote Solos.** Rote solos are an essential part of the *Music Moves for Piano* curriculum. Rote solos, learned by applying audiation skills, encourage students to “think” music. Students can focus more easily on the performance and the technical and musical aspects of a solo if they are not decoding music notation.

Students at every level, including advanced levels, should continue to learn some solo repertoire by rote. This activity strengthens audiation skills.

Rote solos may also include more intensive work from notation with teacher-help, or may simply be solos that students learn at the lesson. Most students enjoy performing music that is more difficult than their potential music reading level.

**Learn the Parts.** Fingerings, hand coordination, the playing mechanism, performer controls, musical style, phrasing, and tempo consistency are dealt with more efficiently when solos are learned by rote. Students can more easily isolate the “difficult” spots that require extra practice time.

**Store Information About Each Piece.** Encourage students to remember the following information about each piece: tonality, keyality, starting and ending tones, meter, the note value name that is the macrobeat, essential tonal and rhythm patterns, form and phrase structure, harmonic progressions and expressive elements.

Suggest that students use a portion of the brain for music storage, similar to storage on a computer’s hard drive. A special “music room” can hold filing cabinets with drawers for different categories of music. Name a folder for each individual piece or song then store the information about each piece in it.

**Look at the Music Notation.** Have students look at the music notation of performance pieces during the learning and performing process. Students should name the tonality, keyality, and meter; identify tonal and rhythm patterns; name symbols used for expression; define terminology; and analyze the form.

**Repertoire Selection.** When choosing repertoire, consider the student’s performing ability, age and willingness to work. Use repertoire that meets the technical and musical needs of each individual student.

### Examples of Repertoire Learned by Rote and Notation.

Following are some examples of repertoire from the familiar classics that can be learned by rote at this level. These pieces are appropriate to use while students learn the keyboard and musical skills in Book 4. Additional repertoire is listed on the website [www.musicmovesforpiano.com](http://www.musicmovesforpiano.com).

1. Sonatinas by Andre, Attwood, Biehl, Benda, Diabelli, Gurlitt, Haslinger, Hook, Latour, Le Couppéy, Lynes, Spindler, Schmitt, Wanhal, and Wilton
2. Danzas Argentinas I by Ginastera
3. A Little Joke Op. 27, No. 9 by Kabalevsky
4. Toccata Op. 27, No. 7 by Kabalevsky
5. Variations Op. 51, No. 1 by Kabalevsky
6. The Young Pioneers by Copland
7. Selections from For Children by Bartok
8. The Happy Farmer by Schumann
10. Suite for the Young - “Small Fry” by Dello Joio
11. Street Cries by Dello Joio
12. Puck by Grieg

# Unit 1

## Lesson Time Objectives

### Activities to Teach Audiation Skills

1. Tonal pattern instruction: Sing Dorian tonic-subtonic patterns. Use BUM.
2. Rhythm pattern instruction: Review the six pattern categories in Duple meter. Use rhythm syllables.

### Keyboard Geography and Technique

1. Play I-IV-V-I when D is DO.  
Play i-iv-V-i when B is LA.  
Play i-IV-VII-i when E is RE.
2. Play the F Major scale, melodic cadence, and arpeggios. Play the D Minor melodic cadence and arpeggios. Play the G Dorian melodic cadence and arpeggios.

### Music Notation Skills

1. Use staff paper. Write the I-IV-V-I melodic cadence when F is DO on both the treble staff and the bass staff.
2. Use blank paper. Draw four-macrobeat division patterns in Duple meter when the quarter-note is DU and when the half-note is DU.

### Exploration/Creativity/Improvisation

1. Improvise in E Dorian.
2. Improvise in D Major.

### Book/Listening Assignments

1. Review Book 3, Unit 10 for a sticker on the front cover. Review Book 3, Unit 18.
2. Practice the new marked pages.
3. Learn to sing the “Song to Sing.”
4. Listen to this unit on the CD and echo the patterns. Listen to the next unit.
5. Listen to the *Pattern CD*.

Track  
33

## Exploration/Creativity/Improvisation

### Project One: Dorian Tonality

- |        |       |   |
|--------|-------|---|
| Lesson | Home  |   |
| _____  | _____ | Play the Dorian tonality melodic cadence in several keyalities.   |
| _____  | _____ | Play the Dorian tonality arpeggios in several keyalities.   |
| _____  | _____ | Use chord tones from the following Dorian tonality chord progression to improvise a D Dorian melody. Each chord symbol represents one macrobeat (one DU).                                       |
|        |       | i i IV IV<br>i i VII i  |
|        |       | Use the characteristic tone $\text{II}$ in the melody.<br>Decide the meter and a rhythm pattern before beginning to improvise.<br>Use Dorian tonality root chord changes for the accompaniment. |
| _____  | _____ | Improvise as above in other Dorian keyalities. Use the same chord progression, or write another Dorian chord progression.   |

### Project Two: Dorian Tonality - Change a Melody to Dorian Tonality

- |        |       |                                       |
|--------|-------|---------------------------------------|
| Lesson | Home  |                                       |
| _____  | _____ | “Ring Around the Rosy” (Book 2, p. 2) |
| _____  | _____ | “This Old Man” (Book 2, p. 32)        |

## Song to Sing

The Boxer

Track  
1



Michael Brill







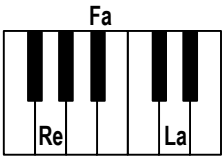
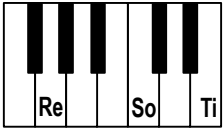
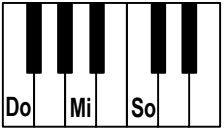
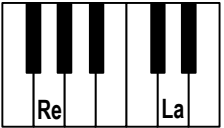

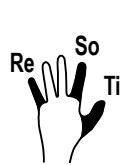


# Dorian Tonality – When RE is G

Track  
2

The resting tone for Dorian tonality is RE.  
The characteristic tone for Dorian tonality is TI.



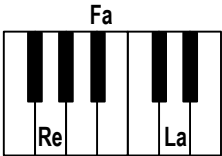
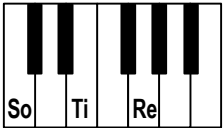
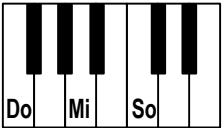
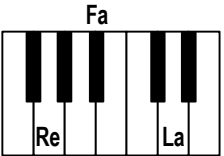
Check List		
Tonic Arpeggio		
Lesson		Home
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
Melodic Cadence		
Lesson		Home
_____	Hand 	_____
_____	Hand 	_____
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
_____	Add LH Roots	_____
Transposition		
Lesson		Home
_____	Folk Song	_____
_____	Folk Song	_____
_____	Solo	_____
_____	Solo	_____

## Melodic Cadence

			
			
G			G
			
Dorian Tonic (i)	Dorian Subdominant (IV)	Dorian Subtonic (VII)	Dorian Tonic (i)

## Arpeggios

Fingers to Use

			
			
G			G
Dorian Tonic (i)	Dorian Subdominant (IV)	Dorian Subtonic (VII)	Dorian Tonic (i)

Transpose the melodic cadence and arpeggios to other Dorian keyalities.

**Music Information**



Triple Meter

Dorian Tonality

RE is E

Melody starts on RE

**Check List**

Lesson		Home
_____	Melody 	_____
_____	Melody 	_____
_____	New Keyality	_____
_____	New Keyality	_____
_____	Accompaniment	_____
_____	Hands Together	_____
_____	New Tonality	_____
_____	New Meter	_____
_____	Melodic Variation	_____
_____	Rhythmic Variation	_____
_____	Create with RP	_____
_____	Create with TP	_____

**Dorian German Folk Song**

Melody



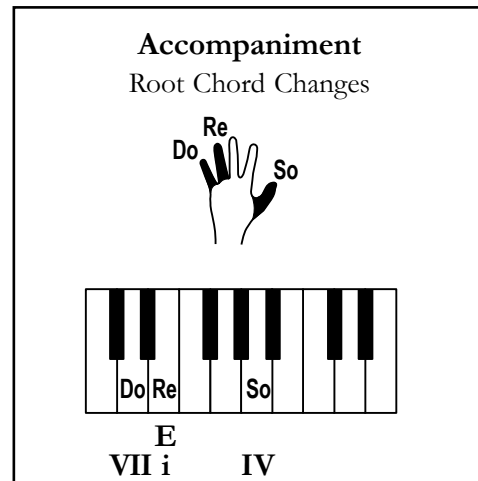
Accompaniment

i VII i i IV i

VII i IV6/4 i IV6/4 i VII i

Track  
3

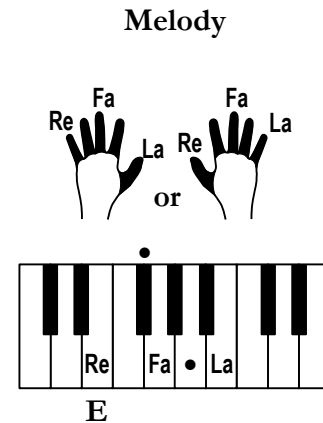
**Accompaniment**  
Root Chord Changes



Do Re So

E VII i IV

**Melody**



Re Fa La Re La

or

Re Fa La

E

### Music Information



Duple Meter

Major Tonality

DO is F

Melody starts on DO

### Check List

Lesson		Home
_____	Melody 	_____
_____	Melody 	_____
_____	New Keyality	_____
_____	New Keyality	_____
_____	Accompaniment	_____
_____	Hands Together	_____
_____	New Tonality	_____
_____	New Meter	_____
_____	Melodic Variation	_____
_____	Rhythmic Variation	_____
_____	Create with RP	_____
_____	Create with TP	_____

## Festive Dance

Melody

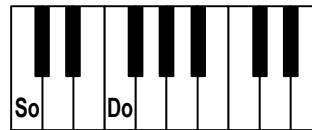
Accompaniment

I V I V I

Track  
4

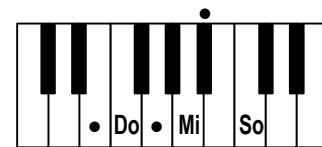
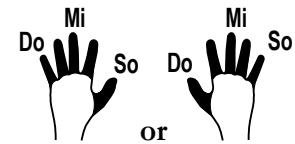
### Accompaniment

Root Chord Changes



V I

### Melody



F

# Unit 2

## Lesson Time Objectives

### Activities to Teach Audiation Skills

1. Tonal pattern instruction: Sing Dorian tonic-subtonic patterns. Use syllables.
2. Rhythm pattern instruction: Review the six pattern categories in Triple meter. Use rhythm syllables.

### Keyboard Geography and Technique

1. Play the melodic cadence I-IV-I in D Major three times with one hand. Use PT the first time. Next, use UN. Finally, use LN.
2. Play I-IV-V-I when E is DO. Play i-iv-V-i when C# is LA. Play i-IV-VII-i when F# is RE.

### Music Notation Skills

1. Use staff paper. Write the I-IV-V-I melodic cadence when E is DO on both the treble staff and the bass staff.
2. Use blank paper. Draw four-macrobeat, Duple meter division patterns when the quarter-note is DU and when the half-note is DU.

### Exploration/Creativity/Improvisation

1. Make melodic variations using “Dorian German Folk Song.” Use TI as an UN. Next use LN. Finally, use PT. Use all three. Choose what sounds best..

### Book/Listening Assignments

1. Review Book 3, Unit 11 for a sticker on the front cover. Review Book 4, Unit 1.
2. Practice the new marked pages.
3. Learn to sing the “Song to Sing.”
4. Listen to this unit on the CD and echo the patterns. Listen to the next unit.
5. Listen to the *Pattern CD*.

Track  
34

## Exploration/Creativity/Improvisation

### Melodic Variations

One way to improvise is to make a melodic variation using non-chord tones. Three common non-chord tones are:

1. **Passing Tone (PT).** A passing tone is the tone between two chord tones (CT): CT - PT - CT. For example, if the melody is DO-MI, then RE is a passing tone. The melody changes to DO-RE-MI.
2. **Upper Neighbor (UN).** An upper neighbor is a tone above a melody tone (MN): MN - UN - same MN. The UN is between a repeated MN. For example if the melody tone is DO, then RE is an upper neighbor. The melody changes to DO-RE-DO.
3. **Lower Neighbor (LN).** A lower neighbor is a tone below a melody tone (MN): MN - LN - same MN. The LN is between a repeated MN. For example, if the melody tone is DO, then TI is a lower neighbor. The melody changes to DO-TI-DO.

To begin, keep the rhythm of the original melody the same when making melodic variations.

### Project One: Melodic Variation Using Passing Tones

Lesson Home

\_\_\_\_\_ \_\_\_\_\_ Make a variation using PT: “Love Somebody” (Book 3, p. 30)

### Project Two: Melodic Variation Using Upper Neighbors

Lesson Home

\_\_\_\_\_ \_\_\_\_\_ Make a variation using UN: “Polish Folk Song” (Book 3, p. 17)

### Project Three: Melodic Variation Using Lower Neighbors

Lesson Home

\_\_\_\_\_ \_\_\_\_\_ Make a variation using LN: “American Tune” (Book 2, p. 52)

## Song to Sing

The Little Marionettes



Track  
5